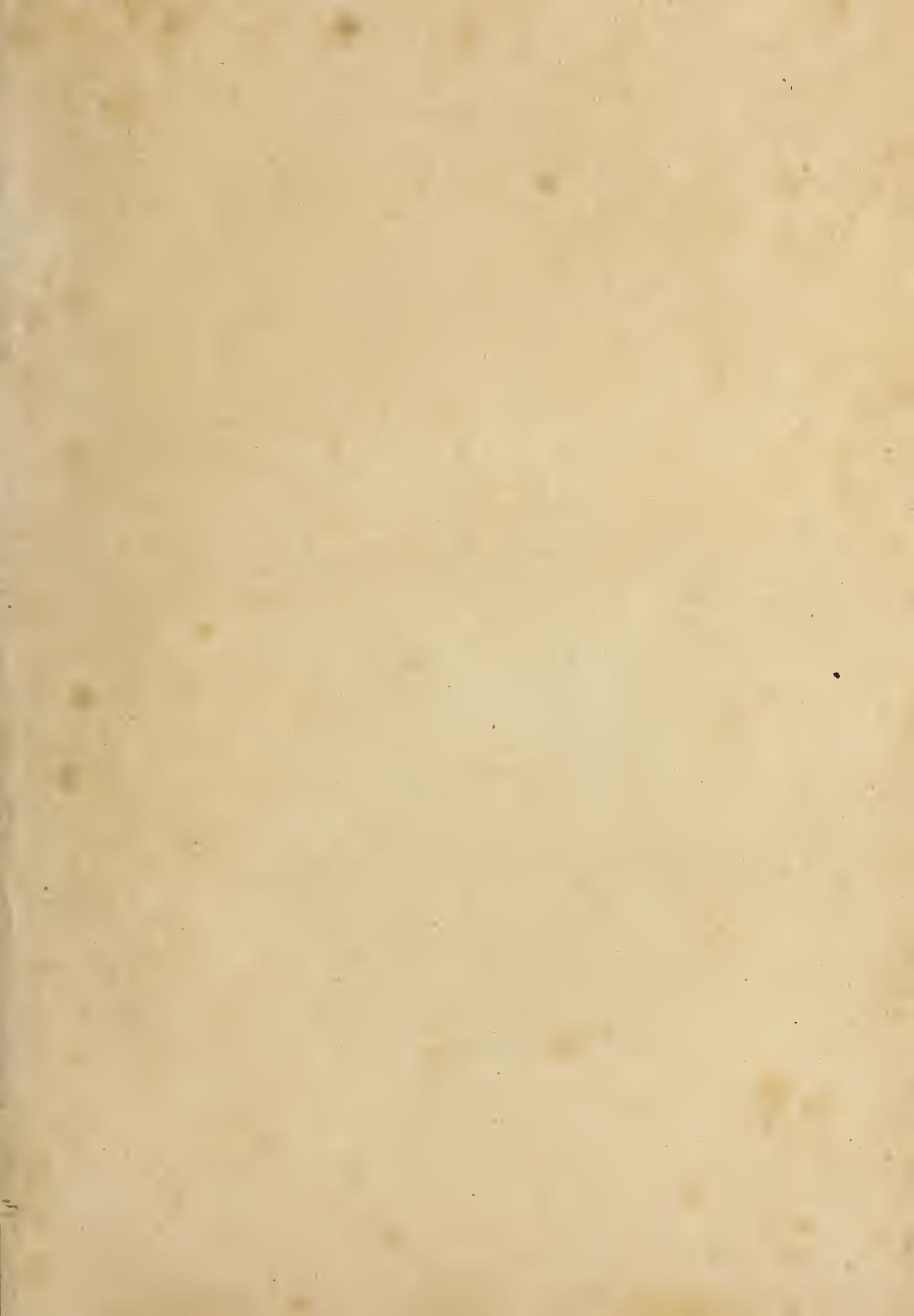


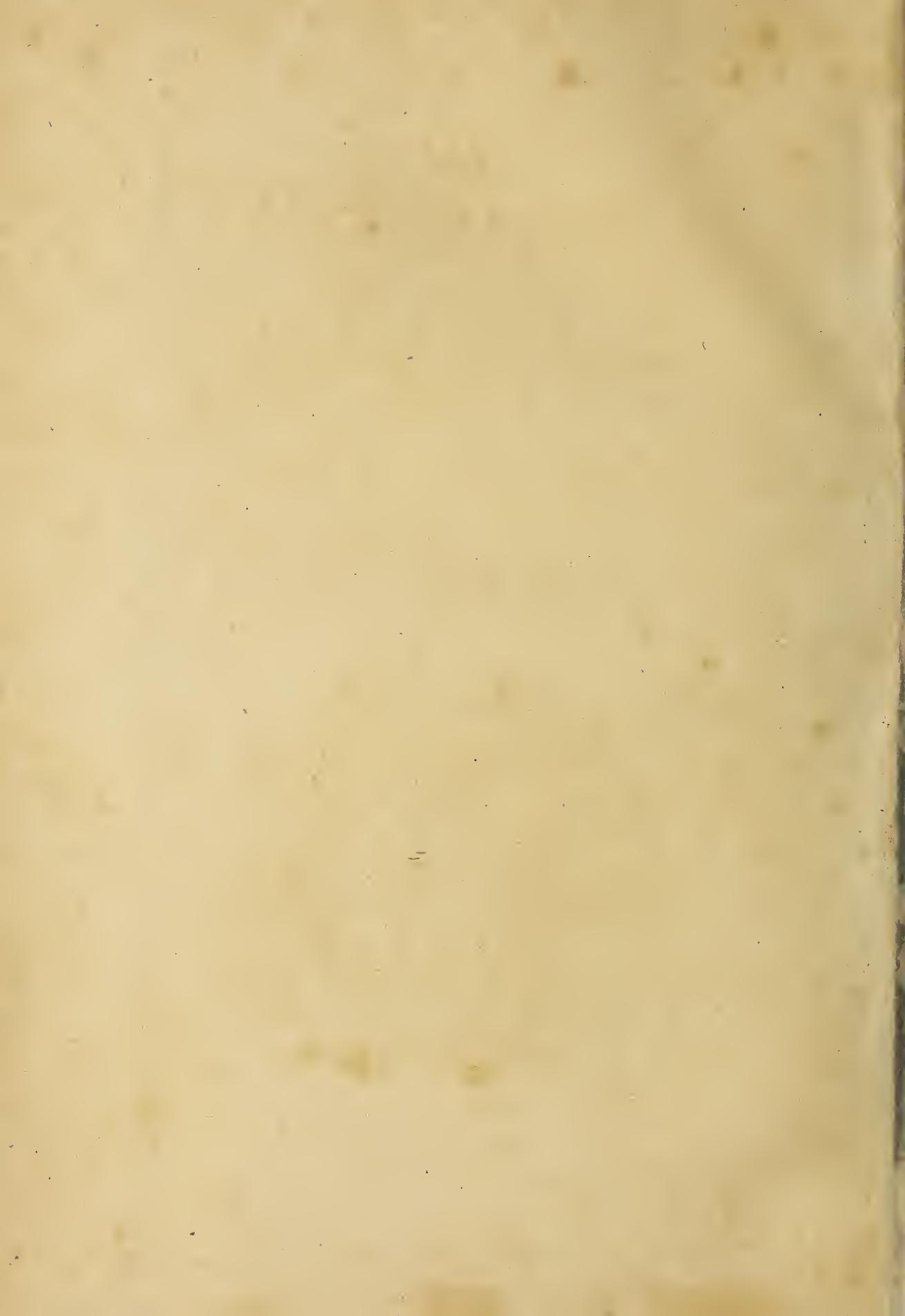
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THE
IRISH MINSTREL,

A SELECTION

from the

Vocal Melodies of Ireland.

ANCIENT & MODERN.

Arranged for the

Piano Forte

BY

R. A. SMITH.



Price 8/-

Ent Stat. Hall.

Dear Harp of Erin, let thy strain
Re-echo thro' the vale again

EDINBURGH.

Published & Sold by ROB^T PURDIE at his Music & Musical Instrument
Warehouse N^o 70 Princes Street.



PREFACE.

ENCOURAGED by the very flattering manner in which the **SCOTISH MINSTREL** has been received, the Publisher brings forward this Volume of **IRISH MELODIES** upon a similar plan, and trusts that, upon examination, this work will be found not less entitled to public approbation and patronage.

It is certain that the Scots and Irish divide between them the richest musical inheritance in the world; and so uninterrupted has been the intercourse of wandering minstrels between the sister kingdoms,—so similar the style of their melodies,—that no inconsiderable proportion of our finest airs has become a sort of disputed property claimed by both parties,—a circumstance that renders the present publication almost a necessary continuation of the former.

In foreign countries,—in Italy and Germany, the very seats of scientific song,—these artless airs have found admirers; and some of their most eminent masters have not disdained to adorn their works by incorporating them with their compositions; but upon the heart of a *native*, “like the memory of joys that are past,” they produce those effects, “pleasant and mournful,” of which a stranger can form no conception.

With what emotions does every man listen to the strain that was first impressed upon his ear by the voice of “the mother that looked on his childhood,” whose lullabies soothed his infant cares to rest, and whose memory is associated with a thousand tender recollections of “scenes of woe and scenes of pleasure” never to be forgotten!

Aided by this powerful principle of association, our national melodies have obtained an ascendancy in the estimation of our countrymen, against which the best music of the modern schools would vainly be brought in competition; indeed, by that numerous class who have been more indebted to nature for ears than to teachers for science, they are almost regarded as the *only* music.

Who has not seen a numerous assembly unmoved by the most scientific compositions of the greatest masters, and sitting for a whole evening under the discharge of all the thundering artillery of modern accompaniments with the most unfeeling indifference? But change the entertainment—strike up one of our old Scottish or Irish melodies—let it be but tolerably performed, even by a single voice or instrument,—and the audience shall become at once all life and feeling, and

testify, by demonstrations the most unequivocal, that *that* is the music which, through the avenue of the ear, can make its way directly to the heart.

“ The grand criterion of literary composition,” says Cicero, “ is that becoming air which every reader imagines so easy to be imitated, yet will find so difficult to attain.” Overlooking a criterion no less applicable to musical than to literary compositions—supposing that airs, of a modulation so restricted as seldom to exceed a sharpened fourth, or a flattened seventh, must be of easy construction,—many a musician has conceived himself capable of composing airs such as we are considering,—a single trial, however, will probably convince him of his mistake. No less a master than Geminiani was not ashamed to confess, that he had blotted quires of paper in vain, in attempting to compose a second part to “ The Broom of the Cowdenknowes.”

Through the force of novelty, or the peculiar powers of some favourite singer, one new song after another becomes the rage of the day, which in a short time is laid aside to be remembered no more. It bloomed but to wither—was born but to die; but our old national melodies are *imperishable* plants, unfading *evergreens*, which have no more to dread from the capricious innovations of fashion, than the oak has to fear from the storm, which, instead of overturning, serves but to fix it more deeply in its native earth.

For the publication of melodies of such unquestionable value it would no doubt be absurd to offer an apology; but our readers are perhaps aware, that these melodies have already been given to the world, adorned with all the poetical talent of Mr Moore, and all the musical science of Sir John Stevenson.

To the merits of a Work so deservedly popular, and which, among the higher ranks, has obtained a circulation so extensive, we will be the first to subscribe, and have no wish that our humble performance should ever be mentioned in competition with it; but, if, by the economy of our typography and plan of arrangement, we have been able to condense, into one portable volume, the most valuable melodies that are there contained in nine or ten, and reduced the price from seven or eight pounds to about as many shillings;—if, in place of accompaniments in which the air is not heard, we have substituted those of which the melody forms a constituent part, so that the full effect of the whole may be heard upon the Piano-Forte, either with or without the voice,—we think we have done no unacceptable service to a large class of the community, among whom we may reasonably expect our Work to find support and circulation.

In the poetical department, we have carefully excluded every thing, whether in expression or sentiment, that could, by the most fastidious, be considered *offensive*. It is painful to hear (as we have heard) licentious sentiments, veiled under all the graces of poetical expression, warbled from the lips of some unsuspecting

innocent, who, if conscious of their import, would have blushed at their impurity. We have admitted nothing which a parent might not safely put into the hand of his child. If we cannot pretend that our songs are all of high poetical merit, they are at least all *innocent*; and of the two, we would rather run the risk of being denounced for *dulness* than lashed for *licentiousness*.

To our contributors of original poetry we beg to present our most grateful acknowledgments,—particularly to Mr D. Weir of Greenock; Mr Alexander Laing, near Brechin; Mr R. Hogg; Mr Henry Scott Riddel; and Mr James Hogg (the Etterick Shepherd); who have all entered with enthusiasm into the design of this undertaking, and so successfully caught the true spirit of the melodies, as to make “the sound seem but an echo to the sense,” in a great number of excellent songs.

For the industry that collected, and the science that arranged these melodies, we are indebted to Mr R. A. Smith, of whose qualifications for the task the public are already in possession of satisfactory pledges. He has spared no pains to obtain the most accurate *sets*; and they are here presented in all that wild originality and native simplicity, which forms their characteristic excellence, with an accompaniment in a style so simple, that the right hand always plays the melody to which the harmony is added in small notes below,—a plan for which, we are quite sure, he is entitled to the thanks of every little Miss who has been subjected to all the difficulties of singing an air, and at the same time playing a running accompaniment in which that air was not included.

To be admired, the music of Ireland needs but to be known; and that this volume might prove both acceptable and accessible to the lovers of song, whatever could contribute to diminish the difficulty of performing, and facilitate the means of attaining, these admirable melodies, has throughout received the most anxious attention of the Publisher.

Edinburgh, 1st June, 1825.



INDEX TO THE IRISH MINSTREL.

AUTHORS.	AIRS.	PAGE
Adieu, my loved harp,..... <i>Unknown</i> ,	Lough Sheeling,	10
Away, away ! it cannot be,..... <i>D. Weir</i> ,	The humming of the Ban,	24
Ah ! Sheelah, thou'rt my darling,..... <i>Tannahill</i> ,	Nancy Vernon,	26
Awake the harp's slumber,..... <i>D. Weir</i> ,	O save me from death,	30
Ah ! chide me not,..... <i>Unknown</i> ,	The lonely branch,	33
Ah ! Sheelah in sorrow !..... <i>Alex. Laing</i> ,	Phelim O'Neale,	38
Adieu, ye cheerful native plains,..... <i>Tannahill</i> ,	The green woods of Treugh,	78
Alone to the banks,..... <i>T. Campbell</i> ,	Captain O'Kain,	78
 Come from the sea..... <i>James Hogg</i> ,	Cuishlih ma chree,	100
 Dear harp of Erin,..... <i>D. Weir</i> ,	Daniel the Worthy,	1
Dear Erin, how sweetly,..... <i>Curran</i> ,	Patheen a Fuen,	86
 Ere morning my bark,..... <i>Unknown</i> ,	Moll Roone,	18
 Farewell, farewell, dear Erin's isle,..... <i>D. Weir</i> ,	Peggy Bawn,	32
Far, far from my country,..... <i>D. Weir</i> ,	Castle Tirowen,	62
From the court to the cottage,..... <i>Unknown</i> ,	Thaddy, you gander,	62
Fair Abra's eyes,..... <i>R. Chambers</i> ,	Dennis, don't be threat'ning,	86
Fly not yet, thou radiant moon,..... <i>Unknown</i> ,	Planxty Kelly,	92
 Go with me to yonder lawn,..... <i>R. Hogg</i> ,	Planxty Connor,	24
Go, Edmund, join the martial throng,..... <i>Unknown</i> ,	The little harvest rose,	49
Go home, go home to your rest,..... <i>James Hogg</i> ,	The Dandy, O,	88
 How sweet in the stillness,..... <i>Unknown</i> ,	Thamama Hulla,	17
How light is my heart,..... <i>Tannahill</i> ,	The Leitrim County,	22
How bonnie is the glen,..... <i>Thomas Lyle</i> ,	The Maid of Derby,	46

AUTHORS.	AIRS.	PAGE
Had I a heart for falsehood framed,..... <i>Sheridan</i> ,	Gramachree,	56
How dear to me the hour,..... <i>James Hogg</i> ,	The twisting of the rope,	73
Had I a cave,..... <i>Burns</i> ,	Aileen Aroon,	96
I go not forth in pride of might,..... <i>R. Hogg</i> ,	Aghrim's departure,	13
I sought at eve the moonlight bower,..... <i>D. Weir</i> ,	I wish I was on yonder hill,	18
It is not in thy power, fair maid,..... <i>Ditto</i> ,	The fair woman,	36
In summer, when the leaves were green, <i>Unknown</i> ,	The banks of the Shannon,	40
It was a summer evening,..... <i>Knox</i> ,	Sly Patrick,	52
I have felt all the pleasures,..... <i>Ebin. Picken</i> ,	The Fox's Sleep,	82
If the world were unkind,..... <i>D. Weir</i> ,	On the Mountains of Wicklow,	94
I sat in the vale,..... <i>H. S. Riddell</i> ,	The rocking of the cradle,	94
If e'er I'm thine,..... <i>James Hogg</i> ,	The winnowing sheet,	98
My Mary, when the twilight still,..... <i>R. Hogg</i> ,	The Peacock,	68
No not the tress,..... <i>Wiffen</i> ,	Luggelaw,	64
No more shall Connell,..... <i>Allan Bayne</i> ,	The girl I left behind me,	74
Now winter is gane,..... <i>Hamilton and Tannahill</i> ,	The fair-hair'd child,	96
Ope thy casement, lady bright,..... <i>Unknown</i> ,	The snowy-breasted pearl,	6
Our childhood's once delightful hours,..... <i>D. Weir</i> ,	The old Woman,	9
O ! 'tis sweet when the moon,..... <i>Ditto</i> ,	My lodging is on the cold ground,	12
Of all the sweet dreams,..... <i>Ditto</i> ,	The little and great mountain,	14
Oh ! strike the magic harp again,..... <i>Mrs Wilson</i> ,	The Brown Maid,	22
O mine be a cottage,..... <i>Unknown</i> ,	The beardless Boy,	29
Oh ! open the door,..... <i>Burns</i> ,	Open the door,	30
Oh, tell me what sound,..... <i>H. S. Riddell</i> ,	Paddy's Resource,	34
Oh ! were I away on the wilds,..... <i>Ditto</i> ,	The Sixpence,	38
Oh ! where has the Exile his home ? .. <i>Alex. Laing</i> ,	Alas ! for poor Teddy Macshane,	42
One night in my youth,..... <i>Tannahill</i> ,	The Lass that wears green,	42
Oh ! hush, my dear baby,..... <i>D. Weir</i> ,	The Lady of the desert,	44
O might I but, my Patrick love ! .. <i>Unknown</i> ,	O Patrick, fly from me,	46
On a green bank,..... <i>Ditto</i> ,	Tell me, dear Eveleen,	48
One morning very early,..... <i>Geo. Byron</i> ,	Gramachree,	57
Oh ! hush the soft sigh,..... <i>Unknown</i> ,	Coulin,	60
O whistle and I'll come to you..... <i>Burns</i> ,	Noble Sir Arthur,	60
O Erin, my country,..... <i>D. Weir</i> ,	St Patrick's Day,	70
O do not think, because a while, .. <i>Unknown</i> ,	Planxty Irwine,	72
O'er the ocean bounding, <i>James Hogg</i> ,	Maid of the Valley,	80

AUTHORS.	AIRS.	PAGE
Oh, the face of brave Captain Megan, <i>Colman</i> ,	Captain Megan,	89
O ! the light of this world, <i>Unknown</i> ,	The old head of Dennis,	104
Poor emblem of departed pleasure, <i>Ditto</i> ,	The faded rose,	4
Quit not yet the shady bower, <i>Ditto</i> ,	Mary, do you fancy me,	5
Smile through thy tears, <i>Thomas Lyle</i> ,	The Moreen,	15
Swift fly the hours, <i>Unknown</i> ,	Open the door softly,	21
Since thou, lovely maiden, <i>H. S. Riddell</i> ,	Macfarlane's Lamentation,	26
Shepherds, I have lost my love, <i>Unknown</i> ,	Banks of Banna,	37
She left us when spring time, <i>Knox</i> ,	Groves of Blarney,	56
Sweet isle of thee, <i>J. Player</i> ,	O'Connor's Lament,	58
Stranger, whence soe'er you come, <i>Unknown</i> ,	The Brown Irish Girl,	65
She was mine when the leaves, <i>Knox</i> ,	Kathleen's Dirge,	100
There came to the beach, <i>T. Campbell</i> ,	Savournah Deelish,	2
The moon throws her shadowy light, <i>Unknown</i> ,	If the sea were ink,	6
The minstrel boy to the glen is gone, <i>James Hogg</i> ,	The Moreen,	14
Though fortune ever has been kind, <i>Unknown</i> ,	Within this village dwells a maid,	16
Those strains, those strains, <i>Unknown</i> ,	The Coina, or Dirge,	20
There was a time, <i>D. Weir</i> ,	Father Quin,	28
The silent moon that cheers the night, <i>Robert Wight</i> ,	The Maid of Killalla,	34
Their groves o' sweet myrtle, <i>Burns</i> ,	Humours of Glen,	45
The moon dimm'd her beams, <i>Unknown</i> ,	Young Terrence M'Donough,	52
'Tis hard to forget, <i>D. Weir</i> ,	Daniel's Dream,	54
The cold winds of winter, <i>Ditto</i> ,	New Langolee,	58
'Tis sweet to hear the voice of love, <i>Ditto</i> ,	The Wren,	66
These are moments of bliss, <i>D. Weir</i> ,	The Armagh Nightcap,	74
There's gowd in the breast, <i>James Hogg</i> ,	The Red Fox,	76
'Tis painful to think, <i>Unknown</i> ,	Gage Fane,	82
The harp that in darkness, <i>Miss Balfour</i> ,	Paddy Whack,	84
The breeze of the night, <i>Tannahill</i> ,	Kitty Tyrell,	90
The harvest is o'er, <i>Ditto</i> ,	Miss Molly,	102
The bosom that beats, <i>Unknown</i> ,	Garry Owen,	105
The moon calmly sleeps, <i>D. Weir</i> ,	The pretty girl milking the cow,	106
Would'st thou know her sacred charms, <i>W. Hamilton</i> ,	The Summer is coming,	8
Why weep thus, dear Norah ? <i>Unknown</i> ,	Crooghan a Venee,	10
When sorrow left her native sphere <i>D. Weir</i> ,	The Brown Thorn,	50

INDEX TO THE IRISH MINSTREL.

	AUTHORS.	AIRS.	PAGE
What sounds can compare,	<i>Unknown,</i>	Johny Macgill,	50
When the bright spark of freedom,	<i>D. Weir,</i>	Black Joke,	54
When war was heard,	<i>Unknown,</i>	The Hermit of Killarney,	66
We sought the green, the shady grove,	<i>Alex. Laing,</i>	Carolan's Receipt,	69
Why weeps yon Highland maid,	<i>James Hogg,</i>	The dear Black Maid,	77
When the fair star of Eve,	<i>H. S. Riddell,</i>	Noch bonin Shin doe,	98
Yon winter bower is fairer,	<i>Thomas Lyle,</i>	The Rose Tree,	80
Ye maids of green Erin,	<i>Tannahill,</i>	The fair Maid of Wicklow,	90
Ye friendless stars,	<i>Tannahill,</i>	Gamba Ora,	102

THE
Irish Minstrel.

DEAR HARP OF ERIN.

Air — Daniel the worthy.

In
Moderate
time.

Musical notation for the first verse, starting with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "Dear Harp of E_rin, let thy strain Re_ec_ho thro' the vale a_gain; Nor thus in si_lence sleep so long, But wake at once thy powers of song. May thy sweet voice at eve_ning hour, Be heard in youth and beau_ty's bower; While notes of glad_ness win the smile, From hearts that wept in E_rin's isle."

Continuation of the musical notation for the first verse, showing the second part of the melody. The lyrics continue from the previous page.

2d Verse.

Musical notation for the second verse, starting with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "powers of song. May thy sweet voice at eve_ning hour, Be heard in youth and beau_ty's bower; While notes of glad_ness win the smile, From hearts that wept in E_rin's isle."

Continuation of the musical notation for the second verse, showing the third part of the melody. The lyrics continue from the previous page.

Final continuation of the musical notation for the second verse, showing the fourth part of the melody. The lyrics continue from the previous page.

D. Weir.

ERIN GO BRAGH.

Air—Savournah Deelish.

Mod:

with
Feeling.

There came to the beach a poor exile of Erin, The



dew on his thin robe was heavy and chill, For his

coun - try he sigh'd, when at twi - light re - pair - ing To

wan - der a - lone by the wind - bea - ten hill. But the

day - star at - trac - ted his eye's sad de - vo - tion, For it

rose o'er his own na - tive isle of the o - cean, Where

once, in the fire of his youth - ful e - mo - tion, He
sung the bold an - them of E - rin go Bragh!

Oh! sad is my fate! said the heart-broken stranger,
The wild deer and wolf to a covert can flee,
But I have no refuge from famine and danger,
A home and a country remain not for me.
Ah! never again in the green shady bowers,
Where my forefathers liv'd, shall I spend the sweet hours,
Or cover my harp with the wild-woven flowers,
And strike the sweet numbers of Erin go Bragh!

Oh, Erin! my country, though sad and forsaken,
In dreams I revisit thy sea-beaten shore;
But, alas! in a far foreign land I awaken,
And sigh for the friends who can meet me no more!
Ah! cruel fate! wilt thou never replace me
In a mansion of peace, where no perils can chace me?
Ah! never again shall my brothers embrace me!
They died to defend me, or live to deplore.

Where is the cabin-door, fast by the wild wood?
Sisters and sire, did you weep for its fall?
Where is the mother that look'd on my childhood?
And where is the bosom friend, dearer than all?
Ah, my sad soul! long abandon'd by pleasure,
Why didst thou doat on a fast-fading treasure?
Tears, like the rain-drops, may fall without measure,
But rapture and beauty they cannot recall.

But yet, all its fond recollections suppressing,
One dying wish my fond bosom shall draw,
Erin, an exile bequeaths thee his blessing,
Land of my forefathers— Erin go Bragh!
Buried and cold, when my heart stills its motion,
Green be thy fields, sweetest Isle of the ocean,
And thy harp-striking bards sing aloud with devotion,
Erin mavourneen, Erin go Bragh!

Campbell.

POOR EMBLEM OF DEPARTED PLEASURE.

Air — The faded Rose.

Slowly
with
Expression

Poor emblem of departed pleasure, I view thee with a mournful eye! Thy faded form I still will treasure—It tells of bliss long since gone by.

Thou bring'st to mind bright visions, cherish'd When youth and fancy were mine

own: Thou tell'st of joys too early perish'd, Of pleasures faded, hopes o'erthrown.

Poor hapless flower, I still will wear thee;
 While life remains, we ne'er must part,
 And death's rude hand alone shall tear thee
 From this sad, lonely, broken heart!
 Thy hour of pride was quickly shaded,
 Thy balmy sweetness soon was o'er,
 In one short night thy beauties faded,
 And now thou charm'st the eye no more.

The guardian thorns which close caress thee
 Wound not this tortured breast of mine;
 Ah, no! the heart to which I press thee
 Has felt a deeper sting than thine!
 Poor emblem of departed pleasure,
 I view thee with a mournful eye!
 Thy faded form I still will treasure—
 It tells of bliss long since gone by.

QUIT NOT YET THE SHADY BOWER.

1st Voice.

Air — Mary, do you fancy me?

Mod: { Quit not yet the shady bower, Night is chill and dreary;



'Twill be long ere dawning hour, And I, a-las! am weary.



2^d Voice.

Lady, though the night be chill, And weeping skies be-dew thee,



Climb, oh! climb this rock-y hill, Lest thy foes pur-sue thee.



1st Voice — Cease, oh! cease, thou gentle youth,
Can my spirits fail me?

Shielded thus by love and truth,
How should fears assail me?

2^d Voice — Lady, since the fall of night,
Far have we been roaming;
Lady, ere the morning light,
Many a mile is coming.

1st Voice — Then the shady bower farewell —
Now the hill we're climbing;
May we reach the friar's cell
Ere the matin's chiming!

2^d Voice — Then the shady bower farewell —
Angels hover o'er us!
Soon we'll hear the convent bell,
Here's the path before us!

OPE THY CASEMENT, LADY BRIGHT.

Air — The Snowy-breasted Pearl.

With tender Expression

Ope thy casement, La_dy bright, 'Tis thy lo_ver
 calls; Pear_ly dews of night Now hang on the moss_cov_er'd
 walls: Though dark is the night and the dews they are chill, Yet I
 brave the rough blast from the hill O la_dy, 'tis for thee!

Breathe one soft word, Lady bright,

To my 'raptur'd ear!

I will bless the night,

Though cold 'tis around me, and drear;
 Oh! sweetly forgive me for chasing thy rest,
 And the sigh of delight from my breast,
 O lady, flies to thee!

THE MOON THROWS HER SHADOWY LIGHT.

Air — If the Sea were Ink.

Mod:

The moon throws her shadowy light on the hill, And silvers the

grey-coated trees; Through the silence of night the soft sounds of the
 rill Are borne on the wing of the breeze; O daughter of Cluthar, Thy
 lover is here, He sits at the thorn on the heath; Ah where is the
 vow that enchanted his ear, That thou would'st be constant till death?

Sweet, sweet are the notes of the harp as they roll;

From the hall of Nithona they rise;

They come to speak peace to my sorrowing soul,

And wipe the big drops from mine eyes;

But despair to the dark brow of Connal is dear,

He lists not to music's mild breath—

Ah! where is the vow that enchanted his ear,

That thou would'st be constant till death?

Whence, whence is that shadow that sails o'er the plain,

'Neath the quivering beam of the moon?

'Tis the white-bosom'd maid—I shall view her again,

And love all our moments shall crown.

O daughter of Cluthar, thy footstep is near,

Lo! here is the thorn on the heath—

Ah! blest was the vow that enchanted mine ear,

That thou would'st be constant till death!

WOULD'ST THOU KNOW HER SACRED CHARM'S.

Air — The summer is coming.

Mod:

Would'st thou know her sa_cred charms Who this des_tin'd heart a_larms,



What kind of nymph the heav'n's de_cree, The maid that's made for love and me, What

kind of nymph the heav'n's de_cree, The maid that's made for love and me?

Who pants to hear the sigh sin_cere,

Who melts to see the tender tear,

From each ungentle passion free;

Such is the maid that's made for me.

Who joys whene'er she sees me glad,
 Who sorrows when she sees me sad,
 For peace and me can pomp resign,
 Such is the heart that's made for mine.

Whose soul with generous friendship glows,
 Who feels the blessing she bestows,
 Gentle to all, but kind to me,
 Such be mine, if such there be!

William Hamilton.

O OUR CHILDHOOD'S ONCE DELIGHTFUL HOURS. ⁹

Air — The Old Woman.

Mod:

The musical score consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics begin with "O our childhood's once delightful hours". The second staff continues with a treble clef, common time, and a key signature of one sharp. The lyrics continue with "Ne'er come a--gain, Their". The third staff begins with a treble clef, common time, and a key signature of one sharp. The lyrics continue with "sunny glens, their blooming bow'r's, And primrose plain! With other days Am-". The fourth staff begins with a treble clef, common time, and a key signature of one sharp. The lyrics continue with "bition's rays May flash up on our mind. But give me back the morn of life With". The fifth staff begins with a treble clef, common time, and a key signature of one sharp. The lyrics continue with "fond thoughts twin'd. As it sweetly broke on bow'r and hill, And youth's gay mind!". The sixth staff begins with a treble clef, common time, and a key signature of one sharp. The lyrics continue with "O our childhood's days are ne'er forgot. When age will come with locks of grey,".

O our childhood's days are ne'er forgot. When age will come with locks of grey,
 On life's dark sea: To quench youth's spark,
 And memory hails that sacred spot, And its stream runs cold along the way,
 Where'er we be. Where all seems dark
 It leaves all joys, 'Twill smiling gaze,
 And fondly sighs, As memory's blaze
 As youth comes on the mind, Breaks on its wavering mind,
 And looks upon the morn of life, But 'twill never bring the morn of life,
 With fond thoughts twin'd, With fond thoughts twin'd,
 As it sweetly broke on bow'r and hill, As it sweetly broke on bow'r and hill,
 And youth's gay mind. And youth's gay mind.

D. Weir.

ADIEU, MY LOV'D HARP.

Air — Lough Sheeling.

Slow.

A_dieu, my lov'd Harp! for no' more shall the vale Re_ec_ho thy
 notes as they float on the gale; No more melt ing pi_ty shall
 sigh o'er thy string, Or love to thy trem blings so tender_ly sing.

When battle's fell strife launch'd its thunders afar,
 And valour's dark brow wore the honors of war,
 'Twas thou breath'd the fame of the hero around,
 And young emulation was wak'd by the sound.

Ye daughters of Erin, soon comes the sad day
 When over the turf where I sleep, ye shall say—
 “Oh! still is the song we repaid with a tear,
 And silent the string that delighted the ear!”

WHY WEEP THUS, DEAR NORAH.

Air — Crooghan a Venee.

Mod:

Why weep thus, dear No_rah? will Pa_trick de_cieve thee? Can
 dead to thy mer_its, his heart be un_blest? No; dear_est of maids, let no

thought of it grieve thee _ He must leave thee in-deed, But will still love thee best. A
 poor son of fortune, thy Patrick must bend him Where the brav-est fall
 first'mid the ha-vock of war, Nor higher boon crave than, may Heaven de-
 fend him, And No-rah a-lone be his home-guid-ing star!

But into what climate soever he wander,
 What fairy scenes tread in, what beauty may see,
 Though fortune her store of allurements should squander,
 His heart shall be changeless to Ireland and thee.
 Shall the flowery-brimm'd Shannon, sweet stream, cease to move me,
 With that homely clean cot where I've spent my best days,
 And Norah, far dearer than all that's there lovely,
 To crown the bright vision that fancy would raise?

If I fall, dearest maid, and thy love would condole me,
 As far from the lap of green Erin I lie,
 Let this pious thought, which I swear to, console thee —
 'Twill be Heaven and thou that divide my last sigh.
 Far better I augur: beside this pure fountain,
 To anchor my hopes on thy bosom of snow,
 While the broad sun of eve, as he dips by yon mountain,
 Shall oft leave us happy, and find us still so.

O! 'TIS SWEET WHEN THE MOON.

Air—My Lodging is on the cold ground.

Tenderly,

O! 'tis sweet when the moon with its sil-ver-y light, In its a-zure path

shines through the sky; And sheds all its glo-ry a-far, when the night Has

spread its dark mantle on high: It is then when the breezes blow soft on the

stream And the murmur-s of night meet the ear, We de-light on the days of our

childhood to dream, And to think of the maid that is dear.

O! 'tis sweet! and who that has known can forget,
 All the charms of the night's lovely hour,
 When wand'ring that moment —perchance may have met
 Her he lov'd in the moon-lighted bower?
 Yes! that bower is remember'd wherever he goes,
 And its moonlight can ne'er fade away;
 In storm, and in sunshine, forever it glows,
 And breaks through the brightness of day.

D. Weir.

Air—Aghrim's departure.

With
melancholy
Expression.

I go not forth in pride of might, As war-ri-or-s have gone, To
 com-bat for my country's right, But cheerless and a - lone: I
 see from fel-low-soldier-s eye No ray of va - lour gleam, Nor,
 flap-ping in the breeze on high, Do glorious stand-ards stream.

There is no fair one to confess
 The love she long conceal'd,
 And to the thrilling soft caress
 With maiden fondness yield:
 To steal a kiss with glowing lip,
 Since it may be the last,
 And when we part upon the ship
 . A longing look to cast.

Yet, though that careth for me now
 No kindred heart there be,
 I love thee, O my Country! — thou
 Art all in all to me!
 But son of mine shall never tread
 By Erin's stream and vale,
 And, glorying as his father did,
 His native country hail.

O Erin! thou art fair and wide,
 And happy hearts hast thou;
 But none more true with thee abide
 Than his that leaves thee now.
 This soul of mine is desolate,
 This cheek of mine is dry,
 And onward to a wilder fate
 From hopelessness I fly.

R. Hogg.

OF ALL THE SWEET DREAMS.

Air—The little and great mountain.

In Mod: time
with Expression

Of all the sweet dreams that fancy knows; Ere morning's light at my
casement glows, Sweet maid, sweet maid, it is of thee, Sweet maid, it is of
thee. O I could dream of thee all the night, And think of thee still with
dawn of light, Sweet maid, sweet maid, so dear to me, Sweet maid, so dear to me.

Of all the sweet hours that o'er me flew, Of all the blest hours I e'er enjoy,
And many sweet hours this bosom knew, It's when I look on that sparkling eye,
Sweet maid, sweet maid, they were with thee. Sweet maid, sweet maid, so dear to me.
And how I've gaz'd on the golden sky, And when I gaze 'tis rapture to feel
Because the dear moonlight hour was nigh, When a rosy kiss from that lip I steal,
Sweet maid, sweet maid, to meet with thee. Sweet maid, sweet maid, so dear to me.

D. Weir.

THE MINSTREL BOY.

Air—The Moreen.

With Energy.

The Minstrel boy to the glen is gone, In its deepest dell you'll find

him, Where ec-hoes sing to his mu-sic's tone, And fairies listen be-hind him.

He sings of nature all in her prime, Of sweets that around him ho-ver, Of

mountain heath and of moorland thyme, And trifles that tell the lo-ver.

How wildly sweet is the minstrel's lay
 Thro' cliffs and wild woods ringing!
 For, ah! there is love to beckon his way,
 And hope in the song he's singing.
 The bard may indite and the minstrel sing,
 And maidens may chorus it rarely;
 But unless there be love in the heart within,
 The ditty will charm but sparingly.

James Hogg.

S M I L E T H R O U G H T H Y T E A R S .

Same Air.

Smile thro' thy tears, like the blush moss rose, Smile thro' thy tears, like the pale primrose,
 When the warm rains fall around it; When the zephyrs play around it;
 Thy fond heart now may seek repose In me let thy trembling heart repose,
 From the rankling griefs that wound it: I will ward the sorrows that wound it.
 For a parent's loss the eyes may fill, 'Twere a futile wish such love to crave,
 And weep till the heart runs over; As warm'd thy maiden bosom;
 But the pang is long and deeper still While Henry sleeps, where the alders wave
 That falls on the grave of a lover. O'er the night-shade's drooping blossom.

Tho^s Lyle.

THOUGH FORTUNE EVER HAS BEEN KIND.

Air—Within this village dwells a Maid.

Mod:

Though fortune ev_er has been kind, And ma_ny a friend be_stow'd on

me, Yet ne_ver found I form or mind That I could love like thee:

Though ma_ny a bright and laugh_ing eye 'Thas been my hap_py lot to

view, And ma_ny a lip of coral dye, And cheek of ro_seate hue;

Yet never never did I meet

A mind so pure, a heart so kind,

A breast so void of all deceit,

So warm_yet so refin'd.

O, when in distant lands I roam,

Through many a clime, o'er many a sea,

My beating heart will wander home,

And rest its hopes on thee!

HOW SWEET IN THE STILLNESS.

17

Air—Thamama Hull.

Slowly.

The sheet music consists of five staves of musical notation for voice and piano. The key signature is B-flat major (two flats). The time signature changes from common time (indicated by '3') to common time (indicated by '4'). The lyrics are integrated into the musical lines, with each line of text corresponding to a staff. The piano accompaniment is provided by the bottom staff, which includes bass and harmonic notes.

How sweet in the stillness that saddens the eve, When
soft gleams the pale moon and softer the star, The tur-moil of
earth for a moment to leave, And cherish the thoughts that would
journey a-far: From the present they wan-der, and set-tle at
last On the joys and the griefs of the years that are past.

It is sweet to remember the friends that were dear,
Who moulder in death, and are vanished away;
And to think, as we mourn, that a sigh and a tear
Shall mingle for us when departed as they;
For, ah! it were fearful to think when we die
That our loss would cost no one a tear or a sigh!

I SOUGHT AT EVE THE MOONLIGHT BOWER.

Air — I wish I was on yonder hill.

Slowly
with
Feeling.

I sought at eve the moonlight bower, Where oft, in love's own happy
hour, I've sat and gaz'd on yon blue sky, And heard the streamlet passing by.—
But ah! how alter'd now Yon sky and streamlet seem to be, Since
care has deeply mark'd this brow, And grief has done its worst to me!

O! I could weep—as now I gaze
On love's own bower, and flowery ways,
To think of thee, beloved shade,
So late in youth and health array'd.
What would avail my tears?

Thy heart is cold, and o'er thy grave
The tear-drop of the night appears,
And flowers in mournful silence wave.

Beloved shade, if, at this hour,
Thou comest near thy once-lov'd bower,
Let not those tears, nor let those sighs,
Disturb thee in thy native skies;

But come in some sweet dream
To speak of peace, for in thy tomb
My heart is laid, and there no beam
Can break, its darkness to illumine.

D. Weir.

* * * * * THE SAILOR'S RETURN.

Air — Moll Roone.

Cheerfully.

Ere morning, my bark, will thy jour_ney be o'er;—We welcome the

A musical score for a four-line poem. The music consists of five staves of piano accompaniment in G minor, with lyrics integrated into the vocal line. The lyrics are:

o-men that smiles on us now; The wild dove that's driv'n by the
 gale from the shore, Has weari-ed her pin-ions and rests on our prow.
 Then swift-ly, my bark, o'er the wa-ter a-way! A-long thy straight
 course let the blue, bil-lows foam, For sweet 'tis to rest in the
 calm smiling bay, And kind is the heart that will welcome us home.

O'er my eyelids when slumber her witchery threw,

And weary and worn out I sank on the deck,
Methought to the arms of my Mary I flew,

And our little one kiss'd me and clung to my neck,
Then swiftly, my bark, o'er the waters away!

The curlew there measures our course through the air,
O sweet round my home spreads the calm smiling bay,
And kind is the heart that will welcome us there!

THOSE STRAINS, THOSE STRAINS.

Air—The Coina, or Dirge.

Slow.

Those strains, those strains, how lone they fall Up_on this
 seard, this bro_ken heart! How ma_ny scenes they now re-
 call, That once could ev_ry joy im_part! But they are
 fled —and round me play The ai_ry shapes of former days, And mem'ry
 wakes but to dis_play One form on which I may not gaze:

Oh lull those chords —each tale they weave
 Bids the big tear of anguish roll:
 Minstrel! their liveliest strains but leave
 A deeper sadness on my soul;
 For long within this lonely breast
 Has sorrow held her gloomy reign,
 Till ev'ry feeling is at best
 Ting'd with a darker shade of pain.

Air—Open the door softly.

Lively

Swift fly the hours when, in youth's happy day, Love and wine wreath the
garland of pleasure; Mirth on our brow sheds its fos-ter-ing ray, And
life is a boun-ti-ful trea-sure. Oh! swift fly the hours when, in
youth's hap-py day, Love and wine wreath the garland of plea-sure.

Dear to our hearts is the magical chord
That vibrates to sympathy's finger;
Fondly we hang on a sigh, or a word,
And, 'raptur'd, by beauty we linger.
Oh! dear to our hearts is the magical chord
That vibrates to sympathy's finger.

Sweet is the tune when in union of soul
Each cheek with a smile is enlighten'd;
Care flies abash'd from the vine-blushing bowl,
Each eye by good humour is brighten'd.
Oh! sweet is the tune when in union of soul
Each cheek with a smile is enlighten'd!

OH! STRIKE THE MAGIC HARP AGAIN.

Air—The Brown Maid.

Mod:

Oh! strike the mag-i-c harp a-gain; And charm my
bos-som with thy lay; My ear yet drinks the melt-ing
strain, Which grac'd thy ro-seate lips to-day.

Come, lull my sorrows to repose,
With numbers such as angels sing,
And teach me to forget my woes,
By pouring rapture from the string!

Mrs Wilson.

GREEN INIS MORE.

Air—The Leitrim County.

Cheerfully

How light is my heart as I jour-ney a-long, Now my
per-il-ous ser-vice is o'er! I think on sweet home, and I

ca - rol a song, In re - mem - brance of her I a - dore. How
 sad was the hour when I bade her a - dieu! Her tears spoke her
 grief, tho' her words were but few, She hung on my bo - som, and
 sigh'd, O be true, When you're far from the green In - is - more!

Ah! Eveleen, my love! hadst thou seen this fond breast,
 How, at parting, it bled to its core,
 Thou hadst there seen thine image so deeply imprest,
 That thou ne'er couldst have doubted me more.
 For my king and my country undaunted I fought,
 And brav'd all the hardships of war as I ought,
 But the day never rose saw thee strange to my thought,
 Since I left thee in green Inismore.

Ye dear native mountains, that tow'r on my view,
 What joys to my mind ye restore!
 The past happy scenes of my life ye renew,
 And ye ne'er seem'd so charming before.
 In the rapture of fancy already I spy
 My kindred and friends crowding round me with joy,
 But my Eveleen, sweet girl, there's a far dearer tie
 Binds this heart to the green Inismore!

Tannahill.

AWAY, AWAY! IT CANNOT BE.

Air—The humming of the ban.

Mod:

A-way, A-way! it cannot be That love will ev-er smile a-gain, For
 ev-ry ray that beam'd on me With all their brightness beam'd in vain. The
 dreams of youth, our ear-ly bliss, Which first and fond af-fec-tion knew, Must
 all their pro-mise come to this, That all they told us proves un-true!

Away, away! it cannot be,
 Since folly broke the golden chain
 That bound this faithful heart to thee,
 Which love can never bind again.
 What though we lov'd in sorrow's day,
 When this was all the bliss we knew;
 In happier hours it fades away—
 False maid, false maid, a long adieu!

D. Weir.

GO WITH ME TO YONDER LAWN.

Air—Planxty Connor.

Lively

Go with me to yonder lawn; While wreathy mists at coming dawn Are

part-ing be-fore us, And the sun ris-ing o'er us, Our first vows of
 love shall be spo - ken: When the new moon beam - eth, Glad all nature
 seem - eth — Night-fall is still, But its deep gloom ill To lo-vers so
 young would be - to - ken: Come then to yonder lawn, Ere day be past the dawn;
 Pledge we our faith at that hour When clouds and darkness fly;
 And no drear o-men nigh O-ver our hearts can have pow - er.

R. Hogg.

SINCE THOU, LOVELY MAIDEN.

Air—Mac Farlane's Lamentation.

Slowly:

Since thou, lovely maiden, no longer wilt stay,
But leave me un-
bless'd in thy ab-sence to mourn, Oh, tell me what pros-pect al-
lures thee a-way? And tell me, Oh! tell me, when thou wilt re-turn?

The hour of our parting my bosom alarms,—
And when shall this bosom again be at rest?
Sure he thus accustomed to doat on thy charms,
Deprived of thy presence, can never be blessed!

When the wild blasts of winter blew waste o'er the hill,
And withered the fair flowers that painted the plain,
Oh, thou wert a flower that delighted me still,
And I cared not how long till they blossomed again.

But now though the beauties of spring-time are come,
These beauties can only bring sorrow to me,
For my soul must remain in the depths of a gloom
Even darker than winter, in absence of thee!

H. S. Riddell.

AH! SHEELAH, THOU'R'T MY DARLING.

Air—Nancy Vernon.

Mod:

Ah! Sheelah, thou'r't my darling, The golden im-age of my heart, How

cheerless seems this morning, It brings the hour when we must part; Tho'
doom'd to cross the o-cean, And face the proud in-sul-ting foe, Thou
hast my soul's de-vot-ion, My heart is thine wher-ever I go; Ah!
Sheelah, thou'rt my darling, My heart is thine wher-e'er I go.

When toss'd upon the billow,
And angry tempests round me blow,
Let not the gloomy willow
O'ershade thy lovely lily brow;
But mind the seaman's story,
Sweet William and his charming Sue;
I'll soon return with glory,
And, like sweet William, wed thee too.
Ah! Sheelah, thou'rt my darling,
My heart is thine where'er I go.

Think on our days of pleasure,
While wand'ring by the Shannon side,
When summer days gave leisure
To stray amidst their flow'ry pride;
And while thy faithful lover
Is far upon the stormy main,
Think, when the wars are over,
These golden days shall come again;
Ah! Sheelah, thou'rt my darling,
These golden days shall come again.

Farewell, ye lofty mountains,
Your flow'ry wilds we wont to rove;
Ye woody glens and fountains,
The dear retreats of mutual love.
Alas! we now must sever—
O! Sheelah, to thy vow's be true!
My heart is thine for ever—
One fond embrace, and then adieu;
Ah! Sheelah, thou'rt my darling,
One fond embrace, and then adieu!

THERE WAS A TIME.

Air — Father Quin.

Slow.

The musical score consists of four staves of music in common time, treble and bass clefs, with a key signature of one flat. The first staff begins with a dotted half note followed by an eighth note and six sixteenth notes. The second staff begins with a quarter note followed by a dotted half note and six sixteenth notes. The third staff begins with a quarter note followed by a dotted half note and six sixteenth notes. The fourth staff begins with a quarter note followed by a dotted half note and six sixteenth notes.

There was a time when peace and joy Like i_vy round our mo_ments
 clung; When love had ne_ver learn'd to sigh, But spoke as with a si_rens tongue:
 And in those days of pure de_light, We ne_ver thought an hour like this Would
 come, our hap_piness to blight, And mingle misery with our bliss.
 But, oh! my life, my love, forget
 That such a dream your path had crost;
 Forget the hour that e'er we met,
 For honour, love, and life, are lost.
 And, in this hour of dark distress,
 Forgive me—this is all I crave;
 Let that one word my bosom bless,
 And pity tell it o'er my grave.

D. Weir.

It will readily be perceived that this song is almost a paraphrase of Emmet's letter to Miss Curran, a few hours before his execution. The melancholy fate of this young Gentleman, and the devoted love of the survivor, are but too well known to require note or comment.

O MINE BE A COTTAGE.

Air — The beardless boy.

In Mod:
Time.

O mine be a cot-tage with-in the vale, Where a clear
 stream-let is flow-ing, Whilst a-round the frag-rant gale Sweet
 health from its wing is be-stow-ing. When mild-ly the hea-vens are
 beam-ing, And eve's pur-ple tin-ges are gleam-ing, Oft I'll
 list the pil-grims tale, And strew him a couch for his dream-ing.

Oh! sweetly the woodbine shall wind along,
 Blossoms each lattice adorning,
 Whilst the lark's melodious song
 Salutes the bright beam of the morning.
 Now tell me ye minions of pleasure,
 As night's lagging moments you measure,
 Can ye, 'midst the city throng,
 Bestow on your hearts such a treasure?

OH! OPEN THE DOOR.

Air — Open the Door.

Slowly.

Oh! open the door, some pity to shew, Oh! open the door to me, Oh!



Tho' thou hast been false, I'll ever prove true, Oh! open the door to me, Oh!

Cauld is the blast upon my pale cheek,
But caulder thy love for me, Oh!The frost that freezes the life at my heart,
Is nought to the pains frae thee, Oh!The wan moon is setting behind the white wave,
And time is setting with me, Oh!Fause friends, fause love, fareweel! for mair
I'll ne'er trouble them, nor thee, Oh!She has open'd the door, she has open'd it wide,
She sees his pale corse on the plain, Oh!My true love she cried, and sank down by his side,
Never to rise again, Oh!

Burns.

AWAKE THE HARP'S SLUMBER.

Air — O save me from death.

Mod:

A-wake the harp's slumber to pleasure's soft lay, For



si_lent it hangs in the des_o-late hall; The long night of sor_row has



vanish'd a-way, Which dark-en'd my country and wept o'er its fall. Then
 change the sad song which her last harper gave, When he sung of his
 coun-tr-y, and saw her a slave; But re-mem-ber a-gain, 'The
 glo-ri-ous strain, Which was heard in the Isle of the free and the brave.

Then change the sad strain, and let gladness arise,
 Since the long night of sorrow and sighing is past,
 And welcome the light which has dawn'd in the skies,
 For the day-star of freedom has risen at last.
 And the eyes that have wept now smile in the ray,
 As they gaze on the beam of the opening day;
 They remember again,
 The glorious strain,
 Which was sung ere their liberty vanish'd away.

Awake the harp's slumber, the harp which has long
 Been as mute in the hall, as the Minstrel who gave
 A name to the harp, and awaken'd the song —
 The first happy song in the Isle of the brave.
 Like the bird of the morning that sings through the sky,
 And meets the bright sun as he rises on high;
 Oh! remember again,
 The glorious strain,
 And hail with its music the light that draws nigh.

PEGGY BAWN.

Air—Peggy Bawn.

Slowly

Fare-well, fare-well, dear E-rin's isle! My na-tive land,a-dieu! I've

seen thy hours of sun-shine smile, And mark'd thy sor-rows too. The

pale moon trembles on the deep, But ere the morn-ing dawn, The

winds will on-ly hear me weep For thee, my Peg-gy Bawn.

And though I haste beyond the sea,

Where sweeter scenes may smile,

My heart unchang'd will turn to thee,

My own, my native Isle.

But now a long, a kind farewell

To mountain, grove, and lawn,

While tears alone my parting tell

From thee, my Peggy Bawn.

D. Weir.

AH! CHIDE ME NOT.

Air — The lonely branch.

Slow and
Tenderly.

Ah! chide me not, that o'er my cheek No tears of si-lent sor-row

steal, Nor deem the ar-dent pas-sion weak, My bo-som long has learnt to feel.

No words my secret flame re-reveal, No sighs the tale of love im-part; Yet

looks of outward peace con-ceal The sadness of a bursting heart.

Yet do not blame me, if a while
 I wear the semblance of repose,
 And woo a fleeting summer smile,
 To gild the darkness of my woes;
 Oh! 'tis the lingering ray that throws
 O'er the dim vale a blaze of light,
 And, bright in parting splendour, glows
 The herald of a cheerless night.

HARMONY.

Air — The Maid of Killala.

Mod:
with
Feeling.

The si-lent moon that cheers the night, The stars that twinkle on the
sight, The flowery brake, the spreading tree, In-vite my soul to har-mo-ny.

The curling wave that gently flows,
The zephyr's breath that softly blows,
The river winding to the sea,
Invite my soul to harmony.

The murmuring stream that glides along,
The bird that warbles nature's song,
The mountain towering to the sky,
Invite my soul to harmony.

The verdant hills clad o'er with sheep,
The distant sails upon the deep,
The sky around, and all I see,
Invite my soul to harmony.

The beauty of the female face,
The mind, the form, the easy grace,
The modest smile, and sparkling eye,
Invite my soul to harmony.

Robt Wight.

~~~~~  
*OH, TELL ME WHAT SOUND.*

Air — Paddy's resource.

Mod:

Oh, tell me what sound is the sweetest to hear, The sound that can  
most o'er our being pre-vail? 'Tis the soft melt-ing voice of the

maid we love, dear When chaunting the songs of her own native vale.  
 More thrilling is this than the tone of the gale A-wakening the  
 wind-harp's wild wan-der-ing lore, More sweet than the songster that  
 sings in the dale, When the strains of the rest of the warblers are o'er.

Oh, tell me what light, of the earth or the sky,  
 Can the deepest delight to the spirit impart?  
 'Tis the bright beaming radiance that lives in the eye  
 Of the maid that affection has bound to our heart.  
 More charming is this than the glory of art,  
 More lovely than rays from yon bright worlds above:  
 It heightens each joy, as it soothes every smart,  
 Enchanting our souls with the magic of love.

Oh, tell me what drop is most melting and meek  
 That aught 'neath the azure of heaven can share?  
 'Tis the tear-drop that falls from the dear maiden's cheek,  
 When she breathes o'er her lover her sigh and her prayer.  
 More tender is this, more celestial and fair,  
 Than the dew-drop that springs from the chamber of morn,  
 A balm that still softens the ranklings of care —  
 That heals every wound that our bosom hath borne.

H. S. Riddell.

## IT IS NOT IN THY POWER, FAIR MAID.

Air—The fair Woman.

Mod:

It is not in thy power, fair maid, To frown; whencesoever thou tri-

est, Well I can see, beneath thy frown Lurk smiles, the sweetest, sly-est.

Thy heart can on-ly cherish love, Such love that nought can shake it; Be-

tray-ing could not make it hate, Un-kind-ness soon would break it.

But thou shalt smile, my dearest maid,

No ills like these await thee:

For I can give thee cause to hate

No more than thou canst hate me.

And never think to frown, fair maid;

Thou canst not; when thou triest,

Well I can see, beneath thy frown

Lurk smiles, the sweetest, slyest.

R. Hogg.

# *SHEPHERDS, I HAVE LOST MY LOVE.*

Air — Banks of Banna.

Slowly.

The sheet music consists of four staves of musical notation. The first staff starts with a treble clef, common time, and a key signature of one sharp. The lyrics are: "Shepherds, I have lost my love. Have you seen my Anna." The second staff continues in common time with a key signature of one sharp. The lyrics are: "Pride of ev'ry sha-dy grove, Up-on the banks of Ban-na?" The third staff begins with a treble clef and a key signature of one sharp. The lyrics are: "I for her my home for-sook, Near yon mis-ty moun-tain," followed by a repeat sign and a bass clef. The fourth staff concludes the section with a bass clef. The lyrics are: "Left my flock, my pipe, my crook, The green-wood shade, and fountain."

Never shall I see them more,

Untill her returning,

All the joys of life are o'er,

From gladness chang'd to mourning:

Whither is my charmer flown,

Shepherds, tell me whither?

Ah! woe for me! perhaps she's gone,

Forever and forever.

## SHEELAH IN SORROW.

Air—Phelim O Neale.

In Mod:  
Time.

“Ah! Sheelah in sor-row! What is it my dear? My cabin is

rea\_dy, And full of good cheer; Our friends are in\_vit\_ed, And  
now on their way, And the Par\_son will join us, And bless us to-day.”

“I cannot be happy,  
Oh! how can I be?  
My Father's so cruel  
To Mother and me.—  
She gave me some trifle;  
And what did he say?  
She would sure give me all  
Ere she got me away?”

“Oh! Sheelah, my jewel,  
Be good as you're fair—  
They are ailing and old,  
They have little to spare;  
We are healthy and young,  
We are loving and true,  
And their blessing is all  
That I wish for with you?”

Alext Laing.

## O. WERE I AWAY.

Air—The Sixpence.

Mod:

“Oh! were I a-way in the wilds of yon glen, And thou, love\_ly

maiden, to cheer me, A-way, far a-way from the dwellings of men, Dark  
 sor-row no more could come near me: The smile of thy face, and the  
 beam of thine eye, And the love of that bo-som so ten-der, Such bliss as but  
 lives in the bow'rs of the sky To my heart and my be-ing could ren-der.

And still, as we strayed nature's solitudes through,  
 Would I gather each wild opening blossom,  
 To braid the fair ringlets that wave o'er thy brow,  
 And garland thy white-heaving bosom.  
 On our way by the moorland, the rock, and the stream,  
 Would the care of this spirit be o'er thee;  
 Oh! the world to me as a shadow would seem,  
 While I lived, only lived to adore thee!

The tear-drop is pure that the fond lover weeps,  
 When hopes long-departed awaken,  
 The moonbeam is bright on the heath-flower that sleeps,  
 When clouds have the welkin forsaken;  
 But thine eye is more bright, and thy spirit more pure—  
 Oh! though we have lived thus to sever,  
 Thine image of loveliness still must allure,  
 Must live on my memory for ever!

H. S. Riddell.

## IN SUMMER, WHEN THE LEAVES WERE GREEN.

Air—The Banks of the Shannon.

Mod: 

In summer, when the leaves were green, And blossoms deck'd each

tree, Young Teddy then declar'd his love, His art-less love, to me: On

Shannon's flow'ry banks we sat, And there he told his tale; O

Pat-ty, soft-est of thy sex, Oh, let fond love pre-vail! Ah

well-a-day! you see me pine In sorrow and de-spair, Yet

heed me not; then let me die, And end my grief and care. Ah

no, dear youth! I softly said, Such love demands my thanks, And  
here I vow eternal truth, On Shannon's flow'ry banks.

And then we vow'd eternal truth,  
On Shannon's flow'ry banks,  
And then we gather'd sweetest flow'rs,  
And play'd such artless pranks:  
But, woe is me! the press-gang came,  
And forc'd my Ned away,  
Just when we nam'd next morning fair  
To be our wedding-day.

My love, he cried, they force me hence,  
But still my heart is thine;  
All peace be yours, my gentle Pat,  
While war and toil are mine!  
With riches I'll return to thee.  
I sobb'd out words of thanks,  
And then we vow'd eternal truth,  
On Shannon's flow'ry banks.

And then we vow'd eternal truth,  
On Shannon's flow'ry banks,  
And then I saw him sail away,  
And join the hostile ranks.  
From morn to eve, for twelve dull months,  
His absence sad I mourn'd;  
The peace was made, the ship came back,  
But Teddy ne'er return'd.

His beauteous face and manly form  
Have won a nobler fair;  
My Teddy's false, and I, forlorn,  
Must die in sad despair.  
Ye gentle maidens, see me laid,  
While you stand round in ranks,  
And plant a willow o'er my head,  
On Shannon's flow'ry banks.

12 OH! WHERE HAS THE EXILE HIS HOME?

Air—Alas! for poor Teddy Macshane.

Slowly  
with  
Expression

Oh! where has the Ex-ile his home? Oh! where has the  
 Ex-ile his home? Where the mountain is steep, Where the  
 val-ley is deep, Where the waves of the O-hi-o foam; Where  
 no cheering smile His woes may beguile—Oh! there has the Ex-ile his home.

Oh! when will the Exile return?  
 Oh! when will the Exile return?  
 When our hearts heave no sigh,  
 When our tears shall be dry,  
 When Erin no longer shall mourn;  
 When his name we disown,  
 When his mem’ry is gone—  
 Oh! then will the Exile return!

Alex! Laing.

\*\*\*\*\*  
ONE NIGHT IN MY YOUTH.

Air—The Lass that wears green.

Lively.

One night in my youth, as I rov’d with my mer-ry pipe,

List'ning the ec-hoes that rang to the tune, I met Kit-ty More, with her  
two lips so cher-ry ripe; Phe-lim, says she, give us Ellen Aroon. Dear  
Kit-ty, says I, thou'rt so charm-ing-ly free! Now, if' thou wilt  
deign thy sweet voice to the measure, 'Twill make all the ec-hoes run  
gid-dy with pleasure, For none in fair E-rin can sing it like thee.

My chanter I plied, with my heart beating gaily,  
I pip'd up the strain, while so sweetly she sung,  
The soft melting melody fill'd all the valley,  
The green woods around us in harmony rung.  
Methought that she verily charm'd up the moon!  
Now, still, as I wander in village or city,  
When good people call for some favourite ditty,  
I give them sweet Kitty, and Ellen Aroon.

Tannahill.

## OH! HUSH, MY DEAR BABY.

Air—The Lady of the desert.

Slowly.

Oh! hush, my dear ba-by, I'll kiss off that  
tear; It grieves me the voice of thy mourn-ing to hear.  
Though sor-row has cloud-ed the morn of my joy, Oh  
why is the tear-drop so soon in thine eye?

Thy father was tender, thy father was kind,  
His last look at parting will ne'er leave my mind;  
For they've made him a grave, far far o'er the sea,  
No more to return to my baby or me.

Oh! hush, my dear baby, lie still on my breast,  
And I'll sing thee a song, to lull thee to rest;  
I'll sit by thy cradle, I'll watch o'er thy sleep;  
And, oh! lovely baby, why, why shouldst thou weep?

Thy mother may weep, and thy mother may sigh;  
But let peace, and let happiness beam in thine eye,  
For the joy of my heart is far o'er the sea,  
No more to return to my baby or me.

D. Weir.

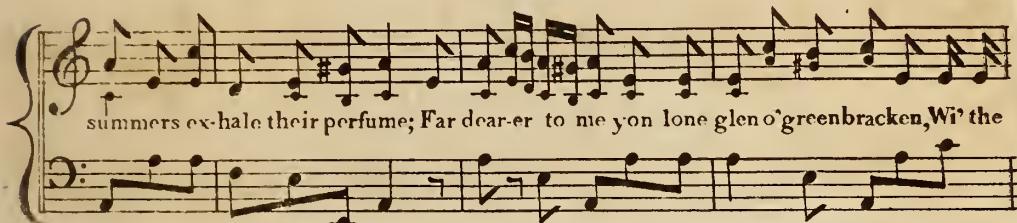
## THEIR GROVES O' SWEET MYRTLE.

45

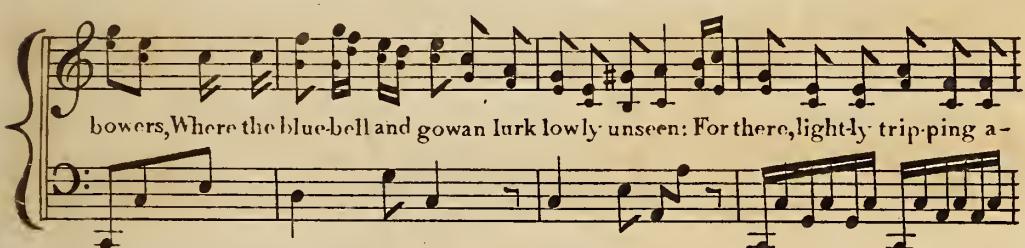
Air — The Humours of Glen.

In Mod:  
Time.

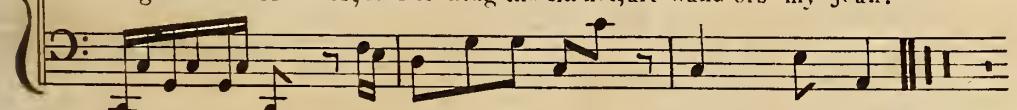
Their groves o'sweet myrtle, let foreign lands reck-on, Where bright beam-ing



burn steal-ing un-der the lang yellow broom: Far dear-er to me yon hum-ble broom



-mang the wild flow-ers, A-list'ning the lin-net, aft wand-ers my Jean.



Tho' rich is the breeze, in their gay sunny valleys,  
 And cauld Caledonia's blast on the wave;  
 Their sweet-scented woodlands, that skirt the proud palace,  
 What are they? the haunt o' the tyrant and slave.  
 The slave's spicy forests, and gold-bubbling fountains,  
 The brave Caledonian views wi' disdain:  
 He wanders as free as the wind on his mountains,  
 Save love's willing fetters—the chains o' his Jean.

Burns.

## THE BONNIE BLUE FORGET-ME-NOT.

Air—The Maid of Derby.

Mod:

How bonnie is the glen in the greenwood shaw, Where the wild roses  
bloom, and the breezes blaw, Thro' the sun-ny summer dells When the  
woodland music swells, O'er the lily and the bonnie blue for-get-me-not.

O tell me a flower in the garden or wild,  
So modest, and so peerless, as summer's fair child;  
Not a brighter floweret blows —  
Even the blush Celestial rose,  
Must yield to the bonnie blue forget-me-not.

By the cress-cover'd fountain, where its sparkling waters run,  
Thy azure star with golden breast is smiling to the sun,  
While the violets that bloom  
Round the fane at beauty's tomb,  
Are gemm'd with the bonnie blue forget-me-not.

Dearest emblem of friendship, thou beauty of the grove!  
Thy pale blue eye like my Laura's beams with love;  
And when Laura courts the shade,  
Whisper softly to the maid,  
That thy name, lovely flower! is forget-me-not.

Thomas Lyle.

## O MIGHT' I BUT MY PATRICK LOVE.

Air—O Patrick, fly from me.

With

Simplicity

O might I but my Patrick love! My mother chides se-verely, And

tells me I must wretched prove, Because I love him dearly. In  
vain she rates me o'er and o'er, With lessons cold and endless, Which  
only make me love him more, To find him poor and friendless.  
O Patrick, fly from me, Or we are lost for ev-er!  
O for-tune, kind-er prove, Nor thus two lo-vers se-ver!

And then my Patrick says to me,  
In truth he has not riches;  
That true love is but seldom priz'd  
By those whom gold bewitches.  
He tells me, he enough can earn,  
And that I need not fear it,  
That scanty stores should serve his turn.  
if I would only share it.  
O Patrick, fly from me, &c.

He tells me when the bosom's warm,  
We mock the storm that's blowing;  
That honest hearts need fear no harm,  
Though hard the world is going,  
He tells me; but ah, me! I fear,  
I will from duty falter;  
I wish he could as soon persuade  
The mother—as the daughter,  
O Patrick, fly from me, &c.

## ON A GREEN BANK.

Air—Tell me dear Eveleen.

Slow.

On a green bank gentle Ma\_r\_y was seat\_ed, Night's gloomy mantle was  
cur\_tain'd a\_roun\_d, And soft\_ly each note list'ning ec\_ho re\_peat\_ed,  
As she breath'd the mel\_ting sound. Oh! sweet\_est hope, thou art my  
treas ure, with a tear I look to thee! Heigh ho! a fare\_well to  
pleas ure, Till my Lov\_er re\_turns to me!

Chill fell the dews, and the night it was dreary,  
Wildly the wind from the mountain now rov'd;  
The dews and the wind were unheeded by Mary,  
She thought but of him she lov'd:

Again she sung, "Thou art my treasure,"  
Oh! sweet hope, I look to thee!  
Heigh ho! a farewell to pleasure,  
Till my Edmund returns to me!"

44

*GO, EDMUND, JOIN THE MARTIAL THRONG.*

Air — The little Harvest rose.

Mod:

Go, Edmund, join the martial throng, And nobly seek an honor'd  
name, Go, pour the tide of war a-long, And climb the rugged steep of fame.  
Yet, yet for-give a maiden's fear, Whilst valour's toilsome paths you prove, Oh!  
sometimes wipe the pensive tear, And sweet-ly think of me and love!

On Erin's sod you drew your breath,  
From her you caught the patriot glow,  
Whose children spurn the thoughts of death,  
And foremost meet the daring foe;  
Yet whilst with pride you scorn to fly,  
Or from the brow of battle move,  
Oh! sometimes breathe the tender sigh,  
And dearly think of me and love!

Should Fate your early fall decree,  
Far, far from Erin's parent shore,  
Where ne'er my doating eyes might see  
Those looks of manly beauty more;  
To Heav'n shou'd rise the fervent pray'r,  
To meet in lasting bliss above,  
Within my breast the wound I'd bear,  
And meekly die for you and love.

Air—The brown thorn.

Slowly.

The musical score consists of three staves of music in common time (indicated by '3/4') and G major (indicated by a sharp symbol). The top staff is for the treble clef, middle for alto, and bottom for bass. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: 'When sorrow left her native sphere, To seek a home where she might dwell, For many a day she hover'd near Where E-rin's wa-ters swell: But could not think an isle so sweet Would be the land she wish'd to meet:'

And while she gaz'd from o'er the deep,  
 She heard her blue-ey'd daughters sigh,  
 And saw their children born to weep,  
 But oh! she knew not why.  
 This, this, she said, 's the home for me,  
 Unhappy Island of the sea!

D. Weir.

\*\*\*\*\*  
NATURE AND MELODY.

Air—Johnny MacGill.

Cheerfully

The musical score consists of two staves of music in common time (indicated by '3/4') and G major (indicated by a sharp symbol). The top staff is for the treble clef, bottom for bass. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: 'What sounds can compare with the joys we impart When the sweet voice of nature comes warm from the heart, Can your minims or

crotchets such har-mo-ny prove, As the strain of true friendship when  
sweeten'd by love? No, no, when such mus-i-c in-vites us,  
Oh, oh, how sweet is the strain! 'Tis the souls pur-est es-sence that  
thrills to delight us, And we long to en-core it a-gain and a-gain.

Then why from Italia her squallers invite,  
When our own native strains are so form'd to delight?  
Here nature and melody walk hand in hand,  
And discord ne'er blew her harsh trump o'er our land.  
No, no, when such music assails us,  
Oh, oh, how fruitless the strain!  
If the heart cannot feel, the sound nought avails us,  
We ne'er long to encore it again and again.

How sweet floats the song when the subject's reveal'd,  
Nor in shakes nor in graces its moral conceal'd!  
But when science the thoughts of the poet controul,  
The notes may surprize, but untouched is the soul.  
No, no, when such music assails us,  
Oh, oh, how fruitless the strain!  
If the heart cannot feel, the sound nought avails us,  
We ne'er long to encore it again and again.

## IT WAS A SUMMER EV'NING.

Air — Sly Patrick.

Slow.

It was a summer ev'ning, And like the present scene, When last I  
met my Ma-ry, A-mong the woodlands green. And I will aye re-mem ber, While  
memory shall re-main, The pleasure of that ev'ning, That cannot be a-gain.

The dews that now are falling  
The morning shall exhale;  
The wild flow'r's that are closing  
Shall open to the gale;  
The sun that now is setting  
Shall light another day,  
But Mary is departed  
For ever and for aye.

The beauties of the morning  
Shall many a heart delight,  
While evry favorite object  
Is happy in their sight;  
But he whose hopes are vanish'd,  
Whose spirit is forlorn,  
Longs for that starless ev'ning  
That never knows a morn.

Knox.

## THE MOON DIMM'D HER BEAMS.

Air — Young Terrence McC. Donough.

Slowly.

The moon dimm'd her beams in a feath-er-y cloud, As she  
sail'd through the star-stud-ded vault of the sky, And slowly the moss-cover'd

branches all bow'd To the breezes of night, moaning dismal ly by, When  
o'er the long grass of her love's narrow bed, The dew-sprinkled  
daughter of Dar-go re-clin'd. For-lorn on the grey stone she  
rest-ed her head. And sadly she sigh'd to each gust of the wind.

"Oh! where is the warrior that awfully rose  
In his might, like the wide-spreading oak on the heath?  
Alas! the bright eye that flash'd fire on his foes,  
For ever is clos'd in the slumber of death!  
In his hall not a string of the Harp now is stirr'd,  
The bards sit around, wrapt in silence and grief,  
And only the sobs of his father are heard —  
Who shall comfort the sorrowing soul of the chief?

"Oh! where are the blood-crusted spear and the shield?  
In indolent rest 'neath the wall they recline —  
And where are his dogs that were fierce in the field?  
Round his grass-tufted hillock they lingering whine —  
O hear me! thou spirit of Crothal, attend,  
In pity look down on the house of thy rest;  
For thee doth the fast-falling tear-drop descend,  
And thine the last sigh that escapes from my breast!"

## 'TIS HARD TO FORGET.

Air — Daniel's dream.

Slowly.

'Tis hard to forget the first love that we knew, Tho' its hopes, and its  
promise, may all prove un-true; We de-light still to lin-ger, and  
roam by those bow'rs, Which saw in love's morning our hap-pi-est hours.

As we there love to linger, we never forget  
The time when we lov'd, and the scenes where we met;  
And though mournful the thought, there's a pleasure to dream  
Near the bow'r of our loves, and to gaze on its stream.

D. Weir.

## WHEN THE BRIGHT SPARK OF FREEDOM.

Air — Black Joke.

With  
Energy.

When the bright spark of freedom first glows in the mind, And severs the  
chain which a despot would bind, It is then that the soul in to liberty springs,

And hails a new life and a world of its own, A birth place of  
 free-dom,—a reg-ion un-known to the slave and the cow-ard who  
 dare not be free, And who tame-ly sub-mit to a ty-rant's de-  
 cree, And in pal-ace or pris-on un-heed-ing-ly sings.

O! give me the heart which unfetter'd remains,  
 In the depths of a dungeon, and towers amidst chains,  
 Which lived in a Wallace, a Russell, a Tell,  
 It is all that I ask, for the world it is wide,—  
 There are spots where the tyrant can never abide,  
 Where the altars of freedom rise bright on the strand,  
 To guide the poor Exile to liberty's land—  
 When with tears he has bade his own country farewell.

Can the patriot Exile unfeelingly roam,  
 Nor think of his country, his birth-place, his home,  
 And all that once bound him to infancy's spot?  
 O speak not of this! when he fought with the brave,  
 And stemm'd the red current, nor would be a slave;  
 When he fled from the field which a tyrant had won;  
 When his countrymen bled and his land was undone,  
 Then that land he forsook—but 'tis never forgot.

D. Weir.

## SHE LEFT US WHEN SPRING-TIME.

Air — Groves of Blarney.

Slow. { She left us when Spring-time Had painted the plain, And promis'd in  
 Autumn To see us a-gain. Long, long seem'd the summer, When she was a-  
 way, And we sigh'd for the woodlands And flow'rs to de-cay.

The tree at our window  
 Had scatter'd its leaves,  
 And the swallow had left us  
 That sung from the eaves,  
 When we thought of her promise  
 To see us again,  
 And long'd for her coming;  
 But all was in vain.

She left us in Spring-time,  
 In health and in joy,  
 But the breezes of Autumn  
 Had blown to destroy:  
 We saw the long fun'r'al  
 Come over the plain,  
 And the voice that could cheer us  
 Can cheer not again.

Knox.

## THE MAID IN BEDLAM.

Air — Gramachree.

Slowly. { One morning ver-y ear-ly, one morn-ing in the spring, I  
 heard a maid in bed-lam, who mourn-ful-ly did sing; Her

chains she rattled on her hands, while sweet-ly thus sung she, I  
love my love, be-cause I know my love loves me.

O cruel were his parents, who sent my love to sea,  
And cruel cruel was the ship which bore my love from me!  
Yet I love his parents since they're his, altho' they've ruined me,  
And I love my love, because I know my love loves me.

O should it please the pitying powers to call me to the sky,  
I'd claim a guardian angel's charge, around my love to fly;  
To guard him from all dangers how happy should I be!  
For I love my love, because I know my love loves me.

I'll make a strawy garland, I'll make it wond'rous fine,  
With roses, lilies, daisies, I'll weave the eglantine,  
And I'll present it to my love, when he returns from sea,  
For I love my love, because I know my love loves me.

O if I were a little bird to build upon his breast,  
Or if I were a nightingale to sing my love to rest,  
To gaze upon his lovely eyes all my reward should be,  
For I love my love, because I know my love loves me.

O if I were an eagle, to soar into the sky,  
I'd gaze around with piercing eyes where I my love might spy,  
But, ah! unhappy maiden, that love you ne'er shall see!  
Yet I love my love, because I know my love loves me.

George Byron.

### HAD I A HEART.

Same Air.

Had I a heart for falsehood fram'd, I ne'er cou'd injure you;  
For tho' your tongue no promise claim'd, your charms wou'd make me true;  
To you no soul shall bear deceit, no stranger offer wrong:  
But friends in all the aged you'll meet, and lovers in the young;

But when they learn that you have blest another with your heart,  
They'll bid aspiring passion rest, and act a brother's part:  
Then, lady, dread not here deceit, nor fear to suffer wrong:  
For friends in all the aged you'll meet, and brothers in the young.

Sheridan.

## SWEET ISLE.

Air—O Connor's Lament.

Mod:

Sweet isle, of thee I take a fond fare-well; The  
gush of rap-ture oft will fill mine eyes, When as at eve up-  
on the past I dwell, I seem to see thy lovely prospects rise.

For the bright hours spent 'midst such scenes as thine,

Delightful spot, may be compared to thee,

And, as we backward look on life, they shine

Like "sunny islands in a stormy sea!"

J. Player.

## THE COLD-WINDS OF WINTER.

Air—New Langolee.

Mod:

The cold winds of winter howl'd bleak on the bil-low, And  
sad were their ec-hoes a-long the dark shore, Young No-ra a-rose from her

fear-troubled pillow, And wept when she thought on the ocean's wild roar.

It was not the wave, with its rud-est com-mo-tion, Could break on her

sleep or dis-turb her de-vot-ion, But ah! fond-est maid, 'twas her

bo-som's e-mo-tion, That whisper'd, my Patrick will meet me no more.

He left the calm bay when the morning was shining,  
 The winds were all hush'd on their pillow of blue,  
 Love's flower round her heart in its sunlight was twining,  
 And wav'd in the breezes as sweetly it grew.  
 The storm has awoke and love's flower it lies weeping,  
 In depths of the ocean her Patrick is sleeping,  
 And over his bed the wild waves are sweeping—  
 He reck's not the tears of that maiden so true.

O weep not, fond maid, nor let sorrow awaken  
 The love-dreams of youth which will bless thee no more;  
 Like a rose-bud of promise by summer winds shaken,  
 Thy flower of affection lies nipt on the shore.  
 The spring-time will come with its sweet sunny showers,  
 And roses will bloom in the cold wintry bowers,  
 But, ah! lovely maid, amidst evergreen flowers,  
 Thy Patrick will meet thee where storms never roar.

D. Weir.

## OH! HUSH THE SOFT SIGH.

Air — Coulin.

Tenderly. Oh! hush the soft sigh, maid, and dry the sweet tear, In this

bo---som thy im-age shall ev\_er be dear: Of Hope's pictur'd scenes how the  
col\_ours de\_cay, And love's fai\_ry sea\_son as soon melts a\_away!

When its balm-breathing dew I delighted to sip,  
Did I think a farewell would escape from that lip?  
By honour commanded, tho' far I should roam,  
The loadstone of love will attract me to home.

At noon, when the rose's warm blush thou shalt see,  
Oh, think of the wreaths thou hast woven for me!  
At night, when the moon in mild splendour shall move,  
Oh, view that fair planet, and think how I love!

## O WHISTLE AND I'LL COME TO YOU, MY LAD.

Air — Noble Sir Arthur.

Lively.

O whistle and I'll come to you, my lad, O whistle and I'll come  
to you, my lad, Tho' fa\_ther and mo\_ther and a'\_ should gae mad, Thy

Jean-y will ven-ture wi' ye, my lad. But war-i-ly tent, when ye  
 come to court me, And come na un-less the back yett be a-jee, Syne  
 up the back stile, and let nae-bo-dy see, And come as ye were na  
 com-ing to me, And come as ye were na com-ing to me.

O whistle and I'll come to you, my lad,  
 O whistle and I'll come to you, my lad,  
 Tho' father and mother and a' should gae mad,  
 Thy Jeany will venture wi' ye, my lad.  
 At kirk or at market, whender ye meet me,  
 Gang by me as tho' that ye car'd na a flee,  
 But steal me a blink o' your bonnie black e'e,  
 Yet look as ye were na looking at me,  
 Yet look as ye were na looking at me.

O whistle and I'll come to you, my lad,  
 O whistle and I'll come to you, my lad,  
 Tho' father and mother and a' should gae mad,  
 Thy Jeany will venture wi' ye, my lad.  
 Ay vow and protest that ye carena for me,  
 And whiles ye may lightly my beauty a wee,  
 But court na anither, tho' joking ye be,  
 For fear that she wile your fancy frae me,  
 For fear that she wile your fancy frae me.

Burns.

*FAR, FAR FROM MY COUNTRY.*

Air—Castle Tirowen.

Slowly

Far, far from my country, dear E-rin, from thee, I've wander'd, an  
exile be-yond the dark sea; But ne'er could this lone heart for-  
get the green isle, Where sum-mer's bright tints o'er the blue wa-ters smile.

How oft in the twilight I've stood on the shore,  
And gaz'd on thy path where the wild billows roar,  
'Till the home of my Fathers rose brightly to view,  
And I thought that the vision before me was true!

But, ah! as I gaz'd, it soon vanish'd away,  
And the night-cloud arose where the dark waters lay;  
But still to my fancy it whisper'd a while,  
Thy steps shall revisit thine own native Isle!

And dear shall each spot of thy childhood appear,  
When seen in the morning through memory's tear;  
That hour shall repay all the years that are past,  
When thy sire and thy friends shall receive thee at last.

D. Weir.

*FROM THE COURT TO THE COTTAGE.*

Air—Thady, you Gander.

In  
Moderate  
Time.

From the court to the cot-tage con-vey me a-way, For I'm

wear\_y of gra\_hdeur, and what they call gay, Where pride without measure, And

pomp without pleasure, Makes life in a cir\_cle of hur\_ty de\_cay. Far re-

mote and re\_tird from the noise of the town, I'll ex\_change my bro-

cade for a plain rus\_set gown; My friends shall be few, But well

chos\_en and true, And sweet re\_crea\_tion our eve\_ning shall crown.

With a rural repast, a rich banquet for me,  
On a mossy green turf, near some shady old tree;

The river's clear brink,

Shall afford me my drink,

And temp'rance my friendly physician shall be;

Ever calm and serene, with contentment still blest,

Not too giddy with joy, or with sorrow deprest,

I'll neither invoke

Nor repine at death's stroke,

But retire from the world as I would to my rest.

## NO! NOT THE TRESS.

Air — Luggelaw.

Moderately

Slow.

No! not the tress round the mild eye cur-ling Of beauty

falls in a sweet-er fold, Though dark it droops like a ban-ner

fur-ling, Or floats like the sun in a sea of gold: And not the

smile on lips de-scending, Bright with mirth, seems so di-vine, As when, dearest

maid, soft music's lend-ing Her soul to beau-ti-ful lips like thine.

Tresses fall faded, smiles are fleeting,  
 Blue eyes oft shoot us an icy glance;  
 But, O! what spirit can still the beating  
     Of pulses that tremble and hearts that dance!  
 The kindest gift — the sweetest token,  
     Tress or smile, I would resign,  
     Once more but to hear one dear word spoken  
         By those so beautiful lips of thine.

Wiffen.

## STRANGER, WHENCESOEVER YOU COME.

Air—The Brown Irish Girl.

Cheerfully

Stranger, whencesoever you come, Welcome to this rustic dome; Welcome  
 to the hill, the glade; Welcome to the forest shade: To our simplest home—  
 fare Come, and welcome; banish care: Climb our hills, and health inhale, Borne up—  
 on the perfum'd gale. Climb our hills, and health inhale, Borne up on the perfum'd gale.

Bury in yon wooded glen  
 All the strife of busy men;  
 Let the streams that round it roll,  
 Softly murmuring, soothe thy soul:  
 See, the glorious orb of day  
 Gilds us with his parting ray,  
 Whilst above the woods afar  
 Sweetly shines the evening star!

Stranger, rest thee here a while,  
 Till the morning sun shall smile;  
 Then explore the fairy scene,  
 Lovely like a waking dream.  
 Worn and wasted by disease,  
 Pale and languid, ill at ease,  
 Say, does health your care employ—  
 Health the fostering nurse of joy?

Come and chase her on our hills,  
 Seek her by our purling rills,  
 Meet her midst our shadowy trees,  
 Woo her in the balmy breeze:  
 Health and peace and joy are here;  
 Child of sorrow, banish care,  
 Cease thy wanderings, leave thy woes,  
 Yield to pleasure and repose!

## WHEN WAR WAS HEARD.

Air — The Hermit of Killarney.

Mod: { When war was heard, and Er-lin's call Arous'd me from thy  
 side, No dan-ger could my heart ap-pall, For thee I would have died:  
 But when our moments sweetly flew, Be-neath the spreading tree, The  
 se-cret charm of life I knew, To live for love and thee.  
 When gloomy care disturb'd thy rest,  
 Or sorrow dimm'd thine eye,  
 Oh! did not then this tender breast  
 Return thee sigh for sigh?  
 But did delight thy bosom know,  
 And love thine hours employ,  
 We shar'd the sympathetic glow,  
 And mingled tears of joy.

## 'TIS SWEET TO HEAR THE VOICE OF LOVE.

Air — The Wren.

Cheerful: { 'Tis sweet to hear the voice of love, In some lone bow'r, When

all is hush'd beside the grove, beside the grove, And the pale moon be\_

holds a\_bove, Night's hap\_py hour. But sweeter far that voice will seem, When

breath'd to me; 'Tis like some hap\_py spi\_rit's dream, some spi\_rit's dream, When

morning's first and loveliest beam Breaks o'er the sea. Then let me hear the

voice of love, In some lone bow'r, When all is hush'd beside the grove, be\_

side the grove, And the pale moon be\_holds a\_bove, Night's hap\_py hour.

Air — The Peacock.

Mod: { My Mary, when the twilight still Clos'd in the valley, on the hill; When  
 summer breez-es stirr'd the bow'rs; When dew des-cend-ed on the flow'rs; When  
 ec-hoes, in the lone-ly dell, In gen-tle murmur-s rose and fell, And  
 thou didst sol-li-ta-ry rove, Say, hast thou ev-er dream'd of love?

Not kinder is the beam that glows  
 At noon-day on the opening rose,  
 Not purer to the raptur'd view  
 Appear the cool clear drops of dew  
 That on its lovely bosom rest,  
 Than are the thoughts within thy breast —  
 Yes, Mary — modest, guileless, fair —  
 Love too must have a dwelling there.

Nought else can mortal being know  
 So sweet on all this earth below,  
 As is the holy joy to share  
 The blessing of a maiden's prayer.—  
 The hope of farther bliss might cease,  
 And all the wishes rest in peace,  
 Were it allowed to claim a part,  
 My Mary, in thy young kind heart!

R. Hogg.

## WEDDED LOVE.

Air—Carolan's receipt.

Tenderly. { We sought the green, the shady grove, When life was young and  
 love was new; We pledg'd the vows of purest love, And with our y ears af fection grew:  
 Now in the cot on yon der brow, A round with fold ing i vy wove, The  
 Shannon's winding stream in view, How bless'd we'll live in wed ded love, The  
 Shannon's winding stream in view, How bless'd we'll live in wed ded love!  
 And tho' our fortune is but low,  
 Tho' we have yet but little store,  
 I'll wield the spade, and ply the hoe,  
 And strive to make that little more;  
 And when my daily toil is o'er,  
 With cheerful heart I'll homeward move  
 And smiling peace, and plenty, sure,  
 Will bless the home of wedded love.

Alex! Laing.

*O ERIN, MY COUNTRY.*

Air—St. Patrick's Day.

Cheerful

O E\_rin, my coun\_tr\_y, for \_get for a while, The  
 tears which thy chil\_dren have shed o'er thy woes; For a  
 light seems to break round the Em\_er\_ald isle, And o\_ver the  
 o\_cean how sweet\_ly it glows! The dark robe of night Is fring'd with  
 light, And the whirlwind is hush'd, and the storms are a-way; No  
 more we de\_spair, For hope is there: And, oh! my dear country, tho'

dark - ness hang o'er thee, How fond - ly we gaze on the

pro - mis - ing ray; No more will the isles of the o - cean de -

plore thee, For the "sun-burst" of free-dom will come with the day.

Then, children of Erin, remember no more  
 The hearts that have wrong'd you-forgive and forget;  
 For the dove with the branch is in search of your shore,  
 Then bless the hour when your isle it has met.  
 On the wings of love,  
 That peaceful dove  
 Hath wearied its pinions far far o'er the wave;  
 Ere morning smile,  
 'Twill reach your isle;  
 And, then, my dear country, no more will you hear  
 The sighs of your children, the groans of the brave;  
 Your hopes will grow bright, and the bow will appear,  
 As the olive waves green o'er the patriot's grave.

D. Weir.

## O DO NOT THINK.

Air — Planxty Irvine.

In  
Moderate  
Time..

O do not think, because a while I revel with the careless crowd, That  
 pleasure's power can e'er beguile The grief of which my soul is proud. And  
 deem not, when, midst court-ly joys, I mingle with the light and vain, I  
 find in ri-ot's madd'ning noise A solace for my bo-som's pain.

Yet those who seek mirth's varied round, Thy mute resemblance oft I trace,  
 Fools who in folly's creed agree, Lest dull-eyed sorrow should forget  
 May deem my soul the joy has found, To mark some charm, some nameless grace,  
 The bliss it lost in losing thee. Which memory has not treasured yet.  
 But when gay pleasure's votaries rest, Unmoved now meets my ardent gaze  
 And midnight wraps the world in shade, That eye whose glance has rapture given;  
 The sigh that rends this tortured breast We met not thus in youthful days;  
 Tells me thy image cannot fade. We meet no more unless in heaven.

Then, O forgive me when I wear  
 The mark of mirth or pleasure's tone!  
 I would not have the vulgar share  
 The woe which should be mine alone.  
 Think not I do thy memory wrong  
 That thus I seem from sorrow free,  
 The unmeaning smile I give the throng,  
 The silent tear is kept for thee!

## HOW DEAR TO ME THE HOUR.

Air—The twisting of the rope.

Mod:

How dear to me the hour when day-light springs, And  
sheds new glo-ries on the op-n-ing view, When westward far the  
tower-ing moun-tain flings His shadow fringed with rain-bows  
on the dew— When west-ward far the tower-ing moun-tain  
flings His shadow fringed with rain-bows on the dew!

In every flower-ing shrub then life is new,  
That sweetly opes on heaven the gladsome eye;  
So is life's morn—but, ah! what can renew  
The eve of life? we droop, hope, yearn, and die.

James Hogg.

## CONNEL.

Air—The Girl I left behind me.

Slow.

No more shall Connel grace the hall, From bat-tle won re-  
turning! Lov'd maidens weep his early fall, And hoary chiefs are mourning.  
No more these cheeks, like lilies pale, Shall glow at rising dan-ger; No  
more these lips with jo-cund tale Shall soothe the wea-ry stran-ger!

That meteor-sword of death no more  
Shall light the path to glory,  
When vanquish'd foemen fly the shore,  
Or fall with wounds so gory.  
Beneath yon mountain's craggy steep,  
Where waves the lonely willow,  
I laid low in earth, brave Connel sleeps  
On death's dark, dreamless pillow.

On high the quiv'ring harp is hung,  
Swept by the tempest roaring;  
The Bard a farewell dirge has sung,  
And silent sits deplored.  
Yet oft sad memory heaves a sigh,  
The plaintive strain renewing,  
And oft the tears in friendship's eye  
Descend, his grave bedewing.

Allan Bayne.

## THERE ARE MOMENTS OF BLISS.

Air—The Armagh night-cap.

Mod:  
with  
Expression:

There are moments of bliss in this dark world of ours, That midst all our

sorrows in brightness will glow; Like the rain-bow of hope they o'er-

shadow those hours, When the bosom runs o'er with its fulness of woe.

The un-kindness of friends may fall on the heart, Like the rush of the

whirlwind that ruffles the wave, The love-dreams of youth from the

soul may de-part, And all that they spoke of may sink in the grave.

How oft in that moment when language would fail  
 To bring to the breast one emotion of joy,  
 A dream of the past like the sun in the vale,  
 Would beam on the tear-drop which hung in the eye!  
 Then then would the bosom be hush'd as the sea  
 When the cloud and the sunshine recline on its blue;  
 And tears like the raindrops in darkness would flee,  
 And vanish afar like the morn's early dew.

D. Weir.

Air — The Red Fox.

Mod:

There's gowd in the breast of the primrose pale, And sil...  
 ev...ry blos...som; There's rich...es gal...ore in the breeze of the...  
 vale, And health in the wild...woods bo...som. Then come, my love, at the...  
 hour of joy, When war...bling birds sing o'er us, Sweet na...ture to...  
 us has no al...loy, And the world is all be...fore us.

The courtier joys in bustle and power,  
 The soldier in war-steeds bounding;  
 The miser in hoards of treasured ore,  
 The proud in the pomp around them:  
 But we have yon heaven sae bonny and blue,  
 And laverocks skimming out o'er us,  
 The breezes of health and the vallies of dew—  
 O the world is all before us!

James Hogg.

Air—The dear black Maid.

Slow.

Why weeps yon Highland maid Over the tar-tan plaid?  
 Is it a pledge of care? Or are the blood drops there? Tell me, thou  
 hind of humble seeming, Why the tears on her cheek are gleaming?  
 Woe that the young and fair Should weep un-pitied there!

Stranger, that Highland plaid  
 Low in the dust is laid:  
 He who the relic wore—  
 He is, alas! no more.

He and his loyal clan were trodden  
 Down, by slaves on dark Culloden;  
 Well o'er a lover's pall—  
 Well may the tear-drops fall!

Where now the clansmen true?  
 Where is the bonnet blue?  
 Where the claymore that broke  
 Fearless thro' fire and smoke?  
 Not one gleam by glen or river,  
 It lies dropt from the hand for ever.  
 Stranger our fall deplore;  
 Scotia's name is no more!

James Hogg.

## ADIEU, YE CHEERFUL NATIVE PLAINS.

Air—The Green woods of Treugh.

Slow. {

A-dieu, ye cheerful native plains, Dungeon glooms' receive  
me! Nought, alas! for me remains, Of all the joys ye gave me.  
All are flown! Banish'd from thy shores, sweet Er-in, I thro'  
life must toil des-pair-ing, Lost and un-known.  
Howl, ye winds, around my cell,  
Nothing now can wound me,  
Mingling with your dreary swell,  
Prison-groans surround me,  
Bodings wild—  
Treachery, thy ruthless doing,  
Long I'll mourn in hopeless ruin,  
Lost and exild.

Tannahill.

## THE WOUNDED HUSSAR.

Air—Captain O' Kain.

With Feeling. {

A lone to the banks of the dark-rolling Danube Fair Adelaide hied when the

battle was o'er; O whither, she cried, hast thou wander'd, my true love, Or where dost thou  
 welter and bleed on the shore? What voice wast I heard? 'twas my Hen-ry that cried! All  
 mournful she hastend norwander'd shesfar, When bleed-ing a-lone on the heath she des-  
 cried, By the light of the moon, her poor Wound-ed Hussar.

From his bosom that heav'd the last torrent was streaming,

And pale was his visage, deep mark'd with a scar,

And dim was the eye once expressively beaming,

That melted in love and that kindled in war.

How smit was poor Adelaide's heart at the sight,

How bitter she wept o'er the victim of war!

"Have you come, my fond love, this last sorrowful night,

To cheer the lone heart of your Wounded Hussar?"

"Thou shalt live," she replied; "heaven's mercy, relieving

Each anguishing wound, shall forbid me to mourn."

"Ah! no; the last pang in my bosom is heaving,

No light of the morn shall to Henry return!

Thou charmer of life, ever tender and true,

Ye babes of my mourning that wait me afar!"

His faltering tongue scarcely murmured adieu,

When he sunk in her arms, the poor Wounded Hussar.

Campbell.

## YON WINTER BOWER IS FAIRER.

Air—The Rose tree.

In Mod:  
time.

Yon winter bower is fairer When moonshine is on the glade, These

glens to me are dearer Than balm-y summer's flow'ry shade, As

thro' the pines we wan-der, Where rushes down the mountain stream, In

all its na-tive gran-deur, Re-flec-ted o'er by Cyn-thia's beam.

I ranged the woodland border,  
 Where gay flowers in summer grow,  
 But all in wild disorder  
 Was wreath'd in the drifting snow.—  
 Though not with flowers of May, love,  
 But winter rose and holly-tree,  
 With scarlet berries gay, love,  
 A garland will I twine for thee.

Thomas Lyle.

## O'ER THE OCEAN BOUNDING.

Air—Maid of the Valley.

Mod: with  
Expression.

O'er the ocean bounding, Oth-er lands surrounding, Love, I will think of

there! Though new skies me cov-er, And oth-er stars shine o-ver,  
 Yet I am still with thee! When at morn or e-ven, Low I  
 kneel to heav-en, Be my sins for-giv-en As my love shall be. When my  
 hopes are dearest And my soul sincerest, Then I re-member thee.

Thee my soul's sole pleasure;  
 Thee its dearest treasure,  
     Life, health, all to me;  
 All of land or ocean,  
 All a world's commotion,  
     Knits me the more to thee.  
 When new passions move me,  
 When I cease to love thee,  
 May the heavens above me  
     Chasten my perfidy!  
 Even in woe and cumber,  
 Even in death's last slumber,  
     I will remember thee!

James Hogg.

## 'TIS PAINFUL TO THINK.

Air—Gage Fane.

Slowish.

'Tis pain-ful to think that we can-not re-call The joys of our  
youth that are sweet-est of all; 'Tis pain-ful to think of the  
friends that we lov'd, For once and for aye from our pre-sence re-mov'd.

When around the kind knees of our parents we run,  
As gay as the insects that dance in the sun,  
We think not that death has the power to o'er shade  
The light of the eyes in whose radiance we play'd.

When we stole to the greenwood at evening, to meet  
The maid that was lovely, and kindly, and sweet,  
We dreamt not misfortune would come, to dispart  
The heart that in unison beat to our heart.

'Tis painful to think of the days that have been,  
The days of delight that no longer are seen;  
'Tis painful to think of the rank grass that waves  
O'er the friends that we lov'd, as they rest in their graves.

## I HAVE FELT ALL THE PLEASURES OF HOPE.

Air—The Fox's sleep.

Mod:

I have felt all the plea-sures of hope in my youth, Which

man-hood has ne'er re-al-iz'd; I have doat-ed on vir-tue, and  
 doat-ed on truth, And find these are still to be priz'd. But the  
 phan-toms which fan-cy pre-sen-ted to view Like the dews of the  
 morn-ing are fled: I grasp'd at each joy while I  
 strain'd to pur-sue, And em-brac'd but a shade in its stead.

Now no more, on the surge of ambition high tossed,  
 I'll pillow my head on the wave;  
 Like the poor shattered shallop whose rudder is lost,  
 The wreck of my hope I would save.  
 Now I feel, with the wise, what a fool I have been,  
 Not to know where true happiness lies—  
 She lives in those hearts which, through life's chequered scene,  
 Can the visions of fortune despise.

Ebenezer Picken.

Air — Paddy Whack.

In Mod:time  
With Feeling

The harp that,in darkness and si\_lence for\_sa\_ken, Had

slumber'd while a\_ges roll'd slow\_ly a\_long, Once more in its own native

land shall a\_waken, And pour from its chords all the raptures of song.

Un\_hurt by the mil\_dews that o'er it were stealing,—Its strings in full

chor\_us shall war\_ble sub\_lime—Shall rouse all the ar\_dour of

pa\_tr\_i\_o\_t feel\_ing, And snatch a bright wreath from the rel\_ics of time.

Sweet harp! on some tale of past sorrow while dwelling,  
 Still plaintive and sad breathes the murmuring sound;  
 The bright sparkling tear of fond sympathy swelling,  
 Shall freshen the shamrock that twines thee around.  
 Sweet harp! o'er thy tones though with fervent devotion  
 We mingle a patriot smile with a tear,  
 Not fainter the smile, not less pure the emotion,  
 That waits on the cause which assembles us here:

Behold where the child of affliction and sorrow,  
 Whose eyes never gazed on the splendour of light,  
 Is taught from thy trembling vibration to borrow  
 One mild ray of joy 'midst the horrors of night.  
 No more shall he wander unknown and neglected,  
 From winter's loud tempests a shelter to find;—  
 No more a sad outcast, forlorn and dejected,  
 Shall poverty add to the woes of the blind.

Oh, shades of our fathers! now awfully bending,  
 To witness those blessings we seek to impart—  
 Behold how the glory of Erin is blending,  
 With feelings the sweetest that spring from the heart.  
 Still, still these emotions, together uniting,  
 Let the harp ever sound o'er the Emerald Isle,  
 And in tones the soft tear of compassion exciting,  
 Shall teach by its magic the sightless to smile.

## FAIR ABRA'S EYES.

Air—Dennis, don't be threat'ning.

Mod: Fair A—bra's eyes, fair A—bra's eyes Oft fill my breast with fond surprize Sur-

prize, and hope, and love, and pride, And ma—ny a glow—ing thought beside.

The light that lies in Abra's eyes,  
 No trick of vain allurement tries;  
 But sheds a soft and constant beam,  
 Like moonlight on the tranquil stream.

Yet as the seas, from pole to pole,  
 Move at yon gentle orb's control,  
 So tumults in my bosom rise  
 Beneath the charm of Abra's eyes.

For Abra's eyes I'd gladly shun  
 The flaunting glare of Fortune's sun,  
 And to the humble shade betake,  
 Which they a brighter heav'n could make.

The wild—fire lights I once pursued  
 Should then no more my steps delude;  
 I'd fix my faith, and only prize  
 The stedfast light of Abra's eyes.

Fair Abra's eyes, fair Abra's eyes  
 Oft fill my breast with fond surprize,  
 Surprize, and hope, and love, and pride,  
 And many a glowing thought beside.

R. Chambers.

## CUSHLAMACHREE.

Air—Patheen a Fuen.

Mod:

with  
firmness.

Dear E—rin, how sweet—ly thy green bo—som ri—ses, An

A musical score consisting of five staves of music. The lyrics are integrated into the music, appearing below each staff. The music is in common time, with a key signature of one flat. The lyrics describe the qualities of a queen, mentioning emeralds, meadows, gates open wide, hospitality, friendship, and sons who are brave.

e-me\_rald set in the ring of the sea; Each blade of thy mead\_ows my  
 faith ful heart priz\_es, Thou queen of the west, the world's Cush\_la\_ma\_chree!  
 Thy gates o pen wide to the poor, and the stran\_ger; There smiles hos\_pi-  
 ta\_li\_ty, hear\_ty and free; Thy friendship is seen in the mo\_ment of  
 dan\_ger, And the wand'\_rer is wel\_com'd with Cush\_la\_ma\_chree.

Thy sons they are brave, but, the battle once over,  
 In brotherly peace with their foes they agree;  
 And the roseate checks of thy daughters discover  
 The soul-speaking blush, that says, Cushlamachree.  
 Then flourish for ever, my dear native Erin,  
 While sadly I wander, an exile from thee!  
 And firm as thy mountains, no injury fearing,  
 May Heaven defend its own Cushlamachree!

Curran.

## GO HOME, GO HOME.

Air—The Dandy, O.

Lively.

Go home, go home to your rest, young man, The sky looks  
 cold in the west, young man, For should we rove Through Morna's grove, A  
 noon-tide walk is the best, young man. Go sleep, the heav'ns look pale, young  
 man, And sighs are heard in the gale, young man; A walk in the night, By the  
 dim moonlight, A maiden might chance to bewail, young man.

When all the world's awake, young man,  
 A proffer of love I may take, young man;

But the star of truth,

The guide of my youth,

Never pointed to midnight wake, young man.

Go sleep till rise of the sun, young man,

The sage's eye to shun, young man,

For he's watching the flight,

Of demons to night,

And may happen to take thee for one, young man.

James Hogg.

## OH THE FACE OF BRAVE CAPTAIN MEGAN.

Air—Capt. Megan.

With great  
Expression.

Oh the face of brave Cap-tain Me-gan Was as  
 broad as a big fry-ing-pan; Just ov'er his snout One  
 eye was snuff'd out, But the oth-er burnt bright up-on  
 Nan, sweet Nan! Oh, it bother'd the heart of poor Nan.

I'm no beauty, sigh'd Captain Megan,  
 But 'tis manners alone make the man,  
 And tho' my long nose  
 Should hang over my toes,  
 Would you like me the worse for it, Nan?  
 Sweet Nan!  
 Would you like me the worse for it, Nan?

Nan leer'd upon Captain Megan;  
 Her skin was the colour of tan,  
 But the Captain she saw,  
 Had a je-ne-sçai-quoi:  
 So the Captain he conquer'd sweet Nan,  
 Sweet Nan!  
 Oh! long life to brave Captain Megan!

Colman.

## THE DIRGE OF CAROLAN.

Air—The fair maid of Wicklow.

Mod: Slow  
with Feeling

Ye maids of green E-rin, why sigh ye so sad? The sum-mer is

smil-ing, "all na-ture is glad?" The sum-mer may smile, and the

shamrock may bloom, But the pride of green E-rin lies cold in the tomb.

Ye Bards of our isle, join our grief with your songs,  
 For the deepest regret to his mem'ry belongs;  
 In our cabins and fields, on our mountains and plains,  
 How oft have we sung to his sweet melting strains!

Ah! these strains shall survive, long as time they shall last,  
 Yet they now but remind us of joys that are past,  
 And our days, crown'd with pleasure, can never return,  
 For the soul of sweet music now sleeps in his urn. Tannabill.

## KITTY TYRELL.

Air—Kitty Tyrell.

Mod:

The breeze of the night fans the dark moun-tain's breast, And the

light-bounding deer have all sunk to their rest; The big sul-len waves lash the

lough's rock-y shore, And the lone drow-sy fish-er-man nods o'er his oar.  
 Tho' path-less the moor, and tho' star-less the skies, The star of my  
 heart is my Kit-ty's bright eyes; And joy-ful I hie o-ver  
 glen, brake, and fell, In se-cret to meet my sweet Kit-ty Ty-rell.

Ah! long we have lov'd in her father's despite,  
 And oft we have met at the dead hour of night,  
 When hard-hearted Vigilance, sunk in repose,  
 Gave love one sweet hour its fond tale to disclose;  
 These moments of transport, to me, oh! how dear!  
 And the fate that would part us, alas, how severe!  
 Altho' the rude storm rise with merciless swell,  
 This night I shall meet my sweet Kitty Tyrell.

"O turn, hapless youth! see the dark cloud of death  
 Comes rolling in gloom o'er the wild haunted heath;  
 Deep groans the scath'd oak on the glen's cliffy brow,  
 And the sound of the torrent is heavy with woe!"  
 Away, foolish seer, with thy fancies so wild,  
 Go tell thy weak dreams to some credulous child,  
 Love guides my light steps thro' the lone dreary dell,  
 And I fly to the arms of sweet Kitty Tyrell.

Tannahill.

Air—Planxty Kelly.

Mod:

Fly not yet, thou radiant moon, Nor sink in The-tis' lap so  
soon! Those rays that light the west-ern skies Still con-jure up the  
mag-ic ties Of love's en-dear-ing chain: Ties that de-fy e'en  
hoary time, Or change of scene, or change of clime, While round this  
heart, with truth still glowing, Na-ture's pur-ple tide is flow-ing:  
Oh! stay—Oh! stay—Nor let the web thy beams have wove In

\* Written among the Islands of the Grecian Archipelago.

mem'-ry's loom for her I love, So soon be rent in twain!

Oh! stay—Oh! stay—Nor let the web thy beams have wove In

mem'-ry's loom for her I love, So soon be rent in twain!

Thy silver orb recalls the hour,  
When, at her touch, soft music's power  
Through every sense transported stole,  
And o'er her song my captive soul

In silent wonder hung:

For such th' enchantment of her strain,  
That bliss itself thrilled high with pain;  
But, as I fled those maddening pleasures,  
Soft she sighed, in Lydian measures,

Oh! stay—Oh! stay—

The hours that glide on rapid wing  
Such dear delights too seldom bring;

Then fly not yet so soon!

"Fly not yet"—what spell divine  
Breathes o'er the cadence of that line,  
When trembling on her angel tongue,  
In dulcet notes, like those which sung  
Creation's dawning day!

E'en here, amid the holier balm  
Of Grecian skies, in midnight calm,  
While mortal sounds are sunk in slumbers,  
Her sigh still breathes those melting numbers,  
Oh! stay—Oh! stay—

And thus, sweet moon, thy setting light  
Prolongs the dream that hangs to-night  
On that remembered lay.

## IF THE WORLD WERE UNKIND.

Air—On the mountains of Wicklow.

With  
tender  
Expression

If the world were un-kind and its smiles prov'd untrue, Wouldst thou, my dear Ma-ry, re-member me then? Might this heart that is thine turn in sor-row to you, And breathe from thy kindness a joy out of pain?

For the love that can smile when the morning is clear,  
 Yet will frown when a cloud o'er its brightness may stray,  
 Is as false as the hopes which at noon disappear,  
 When we look'd for their promise to shine on our way.

But, oh! I have known thee, dear maid of my heart,  
 From the first of our loves till this moment the same—  
 And found thee unchanged, even now as thou art,  
 Though the cloud of misfortune o'ershadows my name.

D. Weir.

## I SAT IN THE VALE.

Air—The rocking of the Cradle.

Slowly

I sat in the vale, 'neath the hawthorns so hoa-ry, And the gloom of my bo-som seem'd deep as their shade, For remembrance was fraught with the

far\_travell'd sto\_ry That told where the dust of the minstrel was laid.  
 His harp was not seen on the wild boughs a\_bove me, I heard not its  
 anthems the mountains a\_mong; But the flow'rets that bloom'd on his  
 grave seem'd more love\_ly Than oth\_ers would seem, to the earth that belong.

Sleep on, said my soul, in the depth of thy slumber,  
 Sleep on, gentle bard, till the shades pass away;  
 For the lips of the living the ages shall number  
 That steal o'er thy heart in its couch of decay.  
 Oh, thou wert belov'd, from the dawn of thy childhood;  
 Belov'd, till the last of thy suffering was seen:  
 Belov'd, now that o'er thee is waving the wild\_wood,  
 And the worm only living where rapture has been.

Till the footsteps of time are their travel forsaking,  
 No form shall descend, and no dawning shall come,  
 To break the repose that thy ashes are taking,  
 And call them to life from their chamber of gloom.  
 Yet sleep, gentle bard! for though silent for ever  
 Thy harp in the hall of the chieftain is hung,  
 No time from the memory of mankind shall sever  
 The tales that it told, and the strains that it sung.

H. S. Riddell.

## HAD I A CAVE.

Air — Aileen Aroon.

Slowly.

Had I a cave on some wild distant shore, Where the winds  
 howl to the wave's dashing roar; There would I weep my woes,  
 There seek my lost re-pose, Till grief my eyes should close, Ne'er to wake more.

Falsest of womankind, canst thou declare  
 All thy fond plighted vows 'fleeting as air?  
 To thy new lover hie,  
 Laugh o'er thy perjury,  
 Then in thy bosom try  
 What peace is there.

Burns.

## NOW WINTER IS GANE.

Air — The fair-haired Child.

Mod:

Now winter is gane an' the clouds flee a-way; Yon bonny blue  
 skies how de-light-fu' to see! Now lin-ties and black-birds sing

on il-ka spray That flour-ish-es round Wood-house-lee. The  
 hawthorn is blooming, The saft breeze perfuming, O come, my dear  
 lassie, the season is gay, And naething mair love-ly can be: The  
 primrose an' lilly We'll pu' in the val-ley, An' lean when we  
 like on some gow-an-y brae, That ris-es be-side Woodhouse-lee.

Ye mind when the snaw lay sae deep on the hill,  
 When cauld icy cranreugh hung white on the tree,  
 When bushes were leafless, an' mournfully still  
 Were the wee birds o' sweet Woodhouselee.  
 When snaw-show'r's were fa'ing,  
 An' wintry winds blowing,  
 Loud whistling o'er mountain and meadow sae chill,  
 We mark'd it wi' sorrowing ee:  
 But now, since the flowers  
 Again busk the bowers,  
 O come, my dear lassie, wi' smiling guidwill,  
 An' wander around Woodhouselee!

1<sup>st</sup> Verse by J. Hamilton, 2<sup>d</sup> by Tannahill.

## IF E'ER I AM THINE.

Air—The winnowing Sheet.

Cheerful,

If e'er I'm thine, the birds of the air, The beasts of the field, and



fish of the sea, Shall in our love and hap-pi-ness share, With-in their



e-le-ments fair and free, And re-joice be-cause I am thine, love.



We'll have no flowers, nor words of love,

Nor dreams of bliss that never can be;

Our trust shall be in heaven above;

Our hope to a far futurity

Must arise when I am made thine, love.

And this shall raise our thoughts more high

Than visions of vanity here below;

For chequer'd thro' life our path must lie;

'Mid gleams of joy and shades of woe

We must travel when I am thine, love. James Hogg.

## WHEN THE FAIR STAR OF EVE.

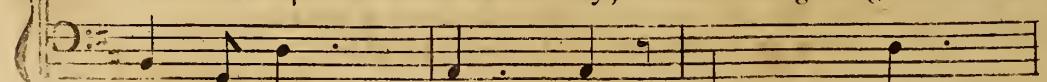
Air—Noch bonin shin doe.

In  
Moderate  
Time.

When the fair star of eve is its beau-ty dis-play-ing, A-



far in the deep-shad-ed blue of the sky, A-down the green glen, where the



streamlet is stray-ing, And the soft winds of ev-en un-ceas-ing-ly sigh,

Oh how were I bless'd in my bo-som to fold thee! How bless'd in the

hour when none liv-ing were near, Im-part-ing the tales which thou

of-ten hast told me Could ne'er be-come wea-ry for maid-en to hear!

And thus when the feelings thy soul had pervaded  
 That all the rapt thrill of pure love can convey,  
 As if by the touch of that being who made it,  
 Driving earth and its cares from remembrance away,  
 Oh! would not thy bosom fond longings discover  
 That we in this green glen might ever remain,  
 Where thus thou could'st live in the bliss of a lover,  
 And taste not the woes of the rude world again.

The leaves by the blast from the oak may be shaken,  
 Ere yet be decayed all their beauty of green,  
 The gem from its lair in the rock can be taken,  
 In which it hath lain through the time that hath been;  
 But love, in the soul that the heart's fervent feeling  
 Has taught in the years of our youth-hood to grow,  
 Shall live—therein live—when the spirit is stealing  
 Away from the relic that ceases to glow.

H. S. Riddell.

## SHE WAS MINE.

Air—Kathleen's dirge.

Slow.

She was mine when the leaves of the forest were green, When the  
 rose-blossoms hung on the tree, And dear, dear to me, were the  
 joys that had been, And I dream'd of enjoyments to be.

But she faded more fast than the blossoms could fade,  
 No human attention could save,  
 And when the green leaves of the forest decay'd,  
 The winds strew'd them over her grave.

Knox.

## COME FROM THE SEA.

Air—Cuishliah ma chree.

Mod:

Come from the sea, Maiden to me, Maid of mystery,  
 love, and pain; Wake from thy sleep, Low in the deep; Over thy

green waves sport a-gain! Come to this se-quester'd spot, love, Deaths' where

thou art as where thou art not, love; Then come un-to me,

Maid of the sea; Rise from the wild and surg-ing main; Wake from thy

sleep, Calm in the deep; O-ver thy green wave sport a-gain!

Is not the wave  
Made for the slave,  
Tyrants, chains, and stern controul?  
Land for the free  
Spirit like thee,  
Thing of delight to a minstrel's soul?  
Come, with thy song of love and of sadness,  
Beauty of face, and rapture of madness,  
O come unto me,  
Maid of the sea!  
Rise from the wild and surging main;  
Wake from thy sleep,  
Calm in the deep;  
Over thy green wave sport again!

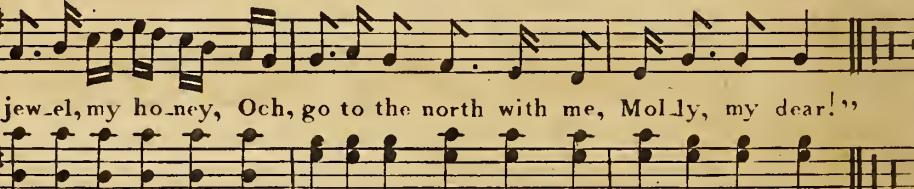
James Hogg.

*MOLLY, MY DEAR.*

Air — Miss Molly.

Lively. { 

{ 

{ 

Young Dermot holds on with his sweet botheration,  
And swears there is only one flow'r in the nation;  
"Thou rose of the Shannon, thou pink of creation,  
Och, go to the north with me, Molly, my dear!"

"The sun courts thy smiles as he sinks in the ocean,  
The moon to thy charms veils her face in devotion,  
And I, my poor self, och! so rich is my notion,  
Would pay down the world for sweet Molly, my dear."

Tho' Thady can match all the lads with his blarney,  
And sings me love-songs of the Lakes of Killarney,  
In worth from my Dermot he's twenty miles' journey;  
My heart bids me tell him I'll ne'er be his dear. Tannahill.

*YE FRIENDLY STARS THAT RULE THE NIGHT.*

Air — Gamba Ora.

Cheerily. { 

never shone so sweetly bright, Since gay St. Patrick's morn-ing. My

life hung heavy on my mind; Des-pair sat brood-ing o'er me; Now

all my cares are full be-hind, And joy is full be-fore me.

Gam-ba O-ra, Gam-ba O-ra, How my heart ap-proves me!

Gam-ba O-ra, Gam-ba O-ra, Cathlien owns she loves me!

Were all the flow'ry pastures mine,  
 That deck fair Limerick County,  
 That wealth, dear Cathlien, should be thine,  
 And all should share our bounty.  
 But fortune's gifts I value not,  
 Nor grandeur's highest station,  
 I would not change my happy lot  
 For all the Irish nation.

Gamba Ora, &c.

Tannahill.

Air—The old head of Dennis.

Moderate  
time, with  
Expression

O! the light of this world is all fading and dark, And  
 black are the clouds that en-cir-cle the sky! O! the sun never  
 shines on the wan-der-ing bark, When the waves of the wild o-cean  
 toss it on high, When the waves of the wild o-cean toss it on high.

O! the flowers of the mountain are fairer by far  
 Than the nurslings of art in the gaudy parterre;  
 But though lovely and sweet as the bright twinkling star,  
 Unmark'd by proud man, they are flourishing there.

O! the flow of the broad sparkling river is gay,  
 With the ship floating over its bosom of pride,  
 But the streamlet, far brighter, neglected may stray,  
 Where the blue-bell and heather bloom fresh on its side.

O! who then would trust to the hopes of this world,  
 Since its honours to virtue, are ne'er, alas! given;  
 Since the true flag of glory is never unfurl'd,  
 Save before the bright portals that open to heaven!

## THE BOSOM THAT BEATS.

Air — Garry Owen.

Mod:

The bosom that beats when a brother's distress, The lip that can  
 whisper sweet hope to his breast, Are all that I boast, as my  
 journey I hold through scenes that would make ev\_en sympathy cold.  
 Then ask you why I shed the tear, As, gentle youth, your course's steer'd in  
 rose of pleasure scents the morn, But, ah! be\_ware the lurking thorn!

Oh! friendship will smile, and yet doom you to want;  
 And ignorant pride at humility taunt;  
 And falsehood in truth's rosy mantle betray,  
 And love lead your feet through the slippery way;  
 But wear, dear youth, the brow serene,  
 And boldly meet each troubrous scene,  
 Pale vice to native glooms will fly,  
 Nor combat virtue's beaming eye.

Air — The pretty Girl milking the Cow.

Slowly.

The moon calmly sleeps on the ocean, And beams on its

soft-ris-ing breast; All is still, and the tem-peст's com-mo-tion is

hush'd in the bed of its rest. My home ris-es sweet o'er the

billow; Its par-ting smile comes up-on me Like the sun-beam that

rests on the wil-low, Which sad in its brightness we see.

Adieu, my dear land! we must sever,  
 The breezes will waft me away;  
 In calm, or in tempest, oh never  
 Will love to my country decay.  
 Let me gaze while thy hills o'er the ocean  
 Lie soft on its watery blue;—  
 Thou art gone, and my bosom's emotion  
 Has falter'd, "My Erin, adieu!"

D. Weir.



